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# ACCLAIM ENTERTAINMENT INC

10K

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magic slates, jigsaw puzzles and other products manufactured by Western. The publishing license with Western is perpetual, so long as Acclaim Comics continues to exploit the properties in accordance with the agreement. Acclaim Comics currently intends to continue to exploit the properties and related ancillary rights and to maintain the perpetual renewals of these license agreements.

## COMPETITION

The comic book publishing industry is highly competitive. The Company with numerous publishers, two of whom are significantly larger than it or are affiliates of large, integrated entertainment companies and have access to greater financial, personnel and other resources than the Company. The Company believes, based on trade publications, that there are currently six leading companies in the comic book industry: Marvel, DC Comics, Image Comics, Acclaim Comics, **Dark Horse Comics**, and Malibu Comics. Based on market share as well as number of comic book titles published, the Company believes, based on available industry data relating to market share, that Marvel and DC Comics dominate the comic book publishing industry, with a combined market share of greater than 50%.

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(SOURCE PAGE 19)

The Company believes that there are no significant barriers to entry in the comic book publishing industry. New publishers may enter the market from time, some of whom may become competitions of Acclaim Comics.

All of such competitors and Acclaim Comics compete based on the popularity of their respective comic book characters, quality of storyline and graphic art, the packaging and price of the comic books, and their relationship with distributor for limited retail shelf space and the services of writers, artists, printers and other persons or entities necessary for the creation, production and distribution of comic books.

#### RECENT DEVELOPMENTS

#### DISTRIBUTION OF AFFILIATED LABELS

The Company, through ADI, has recently entered into agreements for the  
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Company believes, based on certain retail sales information, that it is one of the largest publishers of Software in the world after Nintendo and Sega. The Company also believes that the competition with respect to 16-bit Software has narrowed to approximately five companies, including the Company, that share a significant portion of the 16-bit market in North America and Europe. However, with respect to the new entertainment hardware platforms and Multimedia/PC Systems, competition has increased and is fragmented.

Software publishers compete based, in part, on marketing ability for limited distribution channels and retail shelf space. These companies also compete based on their ability to select titles that will appeal to consumers and to obtain rights to commercially marketable concepts and characters to incorporate in game designs. In addition, competition is based on creative product development and product quality, including game play,

story line, graphics and sound effects. Other competitive factors include proprietary technology, research and development capability, breadth and depth of worldwide retail distribution channels, management experience and pricing strategies. The Company believes it competes

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favorably on each of such bases of competition.

#### Comic book publishing

Through the acquisition of Acclaim Comics in July 1994, the Company commenced its development and publication of comic books. To date, substantially all of Acclaim Comics' revenues have been derived from sales of comic books on a nonreturnable basis through unaffiliated distributors to the comic book direct market, which consists of comic book specialty stores and mail order comic book dealers. In 1995, Acclaim Comics entered into an agreement with **Diamond Comic Distributors, Inc.** for exclusive distribution of its books.

Acclaim Comics has created a superhero and action/adventure comic book series based on characters licensed or created by Acclaim Comics, which are published under its VALIANT, ARMADA and DIME imprints. Acclaim Comics currently publishes between ten and fifteen monthly comic books, including Solar Man of the Atom, X-O Manowar, Eternal Warrior, Turok: Dinosaur Hunter, Bloodshot and Secret Weapons. The foregoing properties are owned by Acclaim Comics, except for the Solar and Turok

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acters, which are licensed. Acclaim Comics also publishes books based on Magic: The Gathering, which is licensed from Wizards of the Coast Inc. The Company intends to release Software products based on characters licensed or created by Acclaim Comics for a variety of platforms.

Acclaim Comics has generally experienced declines in monthly sales, gross profit margins and net income during the year ended August 31, 1995, as compared to the 1994 period which, the Company believes, is attributable to reduced purchases by speculators, relative saturation of the market, increased number of publications and decreased capacity in the direct market. Acclaim Comics' future sales growth, if any, will depend on increased unit sales of comic books, the introduction of new comic titles, the licensing and development of its characters in other media such as motion picture or television, the use of its characters in the Company's Software and coin-operated games, and Acclaim Comics' entry into the mass market for distribution and sales of its comic books outside the United States. See 'Management's Discussion and Analysis of Financial Condition and Results of Operations.'

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#### Distribution of Affiliated Labels

The Company, through ADI, has entered into agreements for the marketing and distribution of Software developed by other software

publishers ('Affiliated Labels'). In August 1994, the Company entered into an exclusive sales and distribution agreement with Digital Pictures for the distribution by ADI of Software developed by Digital Pictures. The Company also entered into an arrangement with Marvel Entertainment Group ('Marvel') for the distribution by ADI of Software developed by the Company for Marvel, under the Marvel label. The Company commenced distribution of its first Affiliated Label products, which are delivered to the Company as completed products, in October 1994. In fiscal 1995, the Company entered into agreements with Sunsoft Software, Sound Source and Interplay for the distribution by ADI of Software developed by

\*13

them. See 'Management's Discussion and Analysis of Financial Condition and Results of Operations.'

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OR

( ) TRANSITION REPORT PURSUANT TO SECTION 13 OR 15(d) OF THE SECURITIES  
EXCHANGE ACT OF 1934

For the transition period from-----to-----

Commission file number 0-16986

ACCLAIM ENTERTAINMENT, INC.

(Exact name of the registrant as specified in its charter)

Delaware

(State or other jurisdiction of  
incorporation or organization)

38-2698904

(I.R.S. Employer  
Identification No.)

One Acclaim Plaza, Glen Cove, New York 11542  
(Address of principal executive offices)

(516) 656-5000

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## Diamond Comic Distriubutors Press Release

Diamond Comic Distributors acquires Capital City Distribution

TIMONIUM, Md.--(BUSINESS WIRE)--July 26, 1996--Diamond Comic Distributors, Inc. President and CEO Steve Geppi announced today that he has acquired selected assets of the Madison, Wis.-based Capital City Distribution.

With his Timonium, Md. headquartered company already a recognized leader in the comic and entertainment related distribution industry, Geppi stated that this acquisition was "a reinvestment in the long term health of the comic industry."

When the comic distribution business was dramatically altered in early 1995 by the announcement that Marvel Comics would begin direct distribution of its comics, Geppi quickly formed a strategic alliance with Marvel's chief competitor, DC Comics and other top comic publishers. Consequently, Diamond was able to maintain a healthy market position in a rapidly evolving business. Capital City likewise formed strategic alliances with a number of suppliers, but was nonetheless seriously stressed by the paradigm shift in distribution.

The purchase price of Capital City's selected assets was not disclosed by mutual agreement of both parties, but it is expected that this acquisition will bring an estimated \$50 million in sales revenue to Diamond.

Geppi disclosed that Diamond is finalizing plans to enhance services to all of its customers. He also indicated that comic book specialty shops will benefit from cost savings as a result of consolidated orders and shipments.

"Capital City co-founders Milton Griep and John Davis have taken actions which should satisfy their obligations and provide uninterrupted service to their suppliers and customers, while also garnering a fair rate of return on a company they worked so hard to build over the years. They are to be commended. What's more, I want to thank all of the Diamond employees who have worked so hard over the years to put us in a position to make this acquisition, and to give special recognition to Executive Vice President and COO Chuck Parker and Vice President of Finance Larry Swanson for all the effort they put into helping to negotiate this deal," Geppi concluded.

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*Last updated on July 27, 1996 / Denise L. Voskuil, dvoskuil@mcs.com*



1996 marks Dark Horse Comics' tenth year as a comic-book publisher. A decade of quality publishing, a decade of attracting the industry's top talents, a decade of creator-owned projects, a decade of Dark Horse. This year look for Dark Horse to edge further into the spotlight with such hits as *GI Joe*®, the relaunch of *Jonny Quest*, *Star Wars: Shadows of the Empire*, the blockbuster movie, *Barb Wire*, starring Pamela Anderson-Lee, and many, many more exciting projects.

To completely understand what a bright future is in store for Dark Horse, take a look at where we've been over the last nine years.

Founded in 1986 by Michael Richardson, Dark Horse Comics is the fourth largest publisher of comics literature in the United States. After creating a successful chain of comic-book stores in Oregon and Washington, Richardson wanted to publish an equally successful line of comics that went beyond the superhero stereotypes that filled his stores' racks.

Richardson set out to create an atmosphere that would attract top-name talent to the company. Competitive contracts and page rates were key incentives, but more important was Dark Horse's commitment to high quality production values and creator rights.

Within one year of its first release, Dark Horse was publishing over six titles, including Paul Chadwick's *Concrete*, *The American*, *The Mark*, *Trekker*, and *Black Cross*. The company also made its first attempt at licensing motion-picture properties, resulting in the highly successful American *Godzilla* comic-book series. It was at this time that Dark Horse, in conjunction with Studio Proteus, began publishing Japanese manga. Dark Horse has become the leading manga publishers in the U.S. In 1988 the company skyrocketed to the top of the sales charts with its' new *Aliens* series. The first issue of *Aliens* has gone back to press more than five times.

Over the next two years Dark Horse continued to produce a string of highly successful comic books, many based on licensed material, such as *Big*, *The Abyss*, *Terminator*, and *Robocop vs Terminator*. The licensed property *Predator* eventually led Dark Horse to produce the highest-selling comic book published by an independently owned and operated comics publisher. *Aliens vs. Predator* #1 broke all records and sold over 400,000 copies. *Aliens vs. Predator* #1 came in as the second-highest-selling comic for the month of June 1990.

In the summer of 1993, Dark Horse launched its universe of superheroes, *Comics' Greatest World*. The first book, *X* was an immediate success selling over 320,000 copies. Now titled *Dark Horse Heroes*, this line continues to flourish with such titles as *The Mask* and *Barb Wire*.

The summer of 1994 brought the Legend imprint to Dark Horse Comics. This creator-owned imprint features eight of the industry's greatest writer/artists: Frank Miller, John Byrne, Arthur Adams, Geoff Darrow, Paul Chadwick, Dave Gibbons, Mike Mignola, and Michael Allred. 1994 also saw the expansion of the already-successful *Star Wars* line, including two sequels to the first hit series, *Star Wars: Dark Empire* (*Dark Empire II* and *Empire's End*), and *Star Wars: Tales of the Jedi -- The Sith War*.

Dark Horse topped off 1994 with two blockbuster films. *The Mask*, the hottest movie of the summer, courtesy of New Line Cinema and Dark Horse Entertainment made more than \$300 million worldwide. In conjunction with Largo Entertainment and Universal Pictures, Dark Horse Entertainment released *TimeCop*, a science-fiction action movie starring Jean-Claude Van Damme. That movie went on to make \$140 million.

The Dark Horse commitment to quality, and the ever-expanding *Star Wars* universe, reached millions of American breakfast tables in 1995 through a Kellogg's Apple Jacks cereal promotion. Also during the summer of 1995, Dark Horse announced a new relationship with the Berkley Publishing Group. Berkley is distributing Dark Horse graphic novels to the book trade. Dark Horse Comics also signed an exclusive distribution agreement with Diamond Comic Distributors. With all the changes in Dark Horse's history one thing has remained the same -- our commitment to quality and diversity.





# AUGUST AT A GLANCE

## ON SALE AUGUST 6

Edgar Rice Burroughs' Tarzan: Modern Prometheus #1 \* \$2.95 U.S., \$4.15 Canada.  
Elric: Stormbringer #6 \* \$2.95 U.S., \$4.15 Canada.  
Gunsmith Cats: Shades of Gray #4 \* \$2.95 U.S., \$4.15 Canada.  
Nexus: Nightmare in Blue #2 \* \$2.95 U.S., \$4.15 Canada.  
The Real Adventures of Jonny Quest #11 \* \$2.95 U.S., \$4.15 Canada.  
Star Wars: X-Wing Rogue Squadron -- In the Service of the Empire #1 \* \$2.95 U.S., \$4.15 Canada.  
The Superman/Madman Hullabaloo! #3 \* \$2.95 U.S., \$4.15 Canada.  
Two Faces of Tomorrow #1 \* \$2.95 U.S., \$4.15 Canada.

## ON SALE AUGUST 13

Dark Horse Presents #124 \* \$2.95 U.S., \$4.15 Canada.  
Drakuun: The Revenge of Gustav #1 \* \$2.95 U.S., \$4.15 Canada.  
Ghost #28 \* \$2.95 U.S., \$4.15 Canada.  
Star Wars: Boba Fett -- Murder Most Foul \* \$3.95 U.S., \$5.95 Canada.

## ON SALE AUGUST 20

Dark Horse Classics: Star Wars -- Dark Empire #6 \* \$2.95 U.S., \$4.15 Canada.  
MYST: The Book of the Black Ships #1 \* \$2.95 U.S., \$4.15 Canada.  
Predator: Primal #2 \* \$2.95 U.S., \$4.15 Canada.  
Red Rocket 7 #1 \* \$3.95 U.S., \$5.95 Canada.  
Red Rocket 7 Tour T-shirt (L-XL) \* \$16.95 U.S., \$23.95 Canada.  
Red Rocket 7 Tour T-shirt (XXL) \* \$19.95 U.S., \$27.95 Canada.  
Sergio Aragonés' Louder Than Words #2 \* \$2.95 U.S., \$4.15 Canada.  
Star Wars: Tales of the Jedi -- The Fall of the Sith Empire #3 \* \$2.95 U.S., \$4.15 Canada.

## ON SALE AUGUST 27

Aliens: Purge (one-shot) \* \$2.95 U.S., \$4.15 Canada.  
Blade of the Immortal: Dreamsong #2 \* \$2.95 U.S., \$4.15 Canada.  
Sin City: Kadie's Club Pecos Bouncer T-shirt (L-XL) \* \$16.95 U.S., \$23.95 Canada.  
Sin City: Kadie's Club Pecos Bouncer T-shirt (XXL) \* \$19.95 U.S., \$27.95 Canada.  
Star Wars: Dark Force Rising #4 \* \$2.95 U.S., \$4.15 Canada.  
Star Wars: Shadows of the Empire (ltd.-ed. hardcover collection) \* \$79.95 U.S., \$111.95 Canada.  
Usagi Yojimbo #13: Grasscutter #1 \* \$2.95 U.S., \$4.15 Canada.

## ON SALE SEPTEMBER 10

Gunsmith Cats: Misfire (trade-paperback collection) \* \$12.95 U.S., \$18.95 Canada.

## ON SALE SEPTEMBER 17

The Art of Comic Book Inking \* \$14.95 U.S., \$20.95 Canada.

## **ON SALE SEPTEMBER 24**

Sin City: Family Values (trade-paperback collection) \* \$10 U.S.

Usagi Yojimbo: Shades of Death (trade-paperback collection) \* \$14.95 U.S., \$20.95 Canada.







## Fan Pages

[The Usagi Yojimbo Dojo](#) - The Internet Site of the Unofficial Usagi Yojimbo Fan Club  
[Grasscutler](#) - Find out about the next big Usagi story arc.  
[John Byrne's Next Men](#) - A fan page dedicated to everyone's favorite mutants.  
[The Nexus Home Page](#) by Michael Reynolds  
[Nexus: The Comic Book Home Page](#) by Chris O'Gwynn  
[Ancient Brain Parts](#) - The Matt Wagner Fan Page  
[Vachss](#) - The unofficial Andrew Vachss site.  
[The Ghost Homepage](#) - Blessed by writer Eric Luke, and editor Randy Stradley.  
[Soap City](#) - The Mike Allred fan page.  
[Dave Stevens Homepage](#) - Information about Dave (Rocketeer) Stevens.  
[Blade of the Immortal](#) - Leo Sutin, creator of the page, says that *Blade* "is probably the best translated manga available."

## Retailers

If you are a retailer who would like a link, please send us [email](#). Include the name of your store and a brief description (10-20 words) of your business.

[Excalibur Books And Comics](#) - Excalibur Comics is one of the largest stores in the Northwest, with a large selection of back issues and alternative comics.  
[Golden Apple Comics](#) - Golden Apple is a chain of internationally known pop culture / comic book stores headquartered in Los Angeles, CA.  
[Crusierstone Comics & Cards](#) - A comic, card, and game shop in Santa Rosa, CA  
[Dr. Comics & Mut Comics](#)  
[Untamed Worlds](#) - Offering comic mail order for those who are on the move (college, summer/winter homes, ect.). Anyone is welcome of course.  
[Red Planet Comics](#) - Located in Columbia, Missouri, they offer mail order, back issues, and a subscription service.  
[Digital Heroes](#)  
[Comix4Sale](#) - A comic retailer who currently does conventions and mail order.  
[Xanadu Comics](#) - James Kirby, owner of Xanadu Comics in Des Moines, Iowa, hosts and produces a local weekly cable program about comic books and puts on Des Moines' only true comic book convention, Xanacon.  
[Zanadu](#) - Zanadu, with two stores located in Seattle, Washington - voted "Best Comic Book Shop" by readers of Seattle Weekly.  
[Ralph's Comic Corner](#) - offering a wide selection of comics, cards, and role-playing games, both through the Ventura, CA store and through mail-order.  
[Red Rock Collectables](#) - A pop culture shop featuring comics, cards and games. Indy friendly.  
[Mill City Comics](#) - Canadian Comic Book store specializing in Anime, Manga, and Role-Playing Games.  
[Independent Comics](#) - The mail order source for the best alternative, small press, and independent comic books.

[L'Antre des Dragons](#) - L'Antre des Dragons is a French store, dealing in anything fantastic, be it comics, manga, RPG, figures or whatever.

[Bam Comics](#) - A mail order company specializing in small press, independents and back issues.

Discounts on older Marvel, DC, indies as well.

[Anime Pavilion/Jolly Rogers](#) - We specialize in Japanese Anime and comics. All types of Merchandising, especially Dark Horse Graphic Novels.

[Cybertile](#) - Videos for purchase, specializing in alternative and hard to find titles.

## Merchandise

[Goblins in the Garage](#) - A premier site for model and kit builders.

[Bowen Designs, Inc.](#) - Bowen Designs, Inc. is a producer of fine collectible figurines and related paraphernalia. Randy Bowen (President and founder) is a three time recipient of the coveted Eisner Award. This award is the comics industries equivalent to the Academy Awards.

[Usagi Yojimbo](#) - GoldRush has developed a Usagi Yojimbo roleplaying game.

[Nice Paul Man](#) - They make some really cool mouse pads.

[Bantam](#) - Publishers of the Star Wars books. Get some info on upcoming projects.

[Berkley](#) - Books for you.

[Foresight](#) - A UK-based promoter of movies, videos, music, and computer games.

## Manga and Anime

[Manga Entertainment](#) - Learn more about the *Ghost in the Shell* movie as well as other manga and anime.

[Manga and Movie Original Story Compilation Home Page](#) - The title says it all.

[The Ghost Rider Home Page](#) - Manga info plus much more.

## Creators' Pages

[Mike Allred's Droog Inc.](#) - It's Mike Allred's very own web page! Learn all about Mike and his projects, including Madman, Red Rocket 7, and more!

[Ism Comics](#) - Ism Comics is an online anthology of some of the very best independent, small press and mini comics including Paul Pope, Paul Grist and Bryan Talbot.

[WonFire Productions](#) - *Star Wars* scribes Kevin J. Anderson and Rebecca Moesta have a web site all about them.

[Comic Sketches Central](#) - A collection of sketches from notable comic artists.

[Wonderland](#) - Gerry Jones and Mark Badger's very own on line comic. Great stuff.

[Brian Aphotorn](#) - This site has many images from Dark Horse projects, and a little info on how comic books are made. This site is intended to promote comic books as well as showcasing Brian's work.

[Triple X](#) - The Pander Brothers' own site showing off their series *Triple X*.

## On-Line 'Zines

[Indy Magazine](#) - Jeff Mason's publication spotlights the finest in indy comics.

[Son Of Spacem! Magazine](#)

[The Comics Page](#) - A monthly on-line magazine.

[Comics 'n Stuff](#) - A clearinghouse of comic-related links and info.

[Indy Magazine](#) - A 'zine concentrating on comics away from the mainstream.

[Comic Shop News](#) - Weekly industry news.

## Politics

[CIVITAS](#) - The CIVITAS home page.

[Don't Buy That!](#)

[The Whitehouse](#) - Lots of government documents and current events.

## Search Engines

[Metacrawler](#) - Does a quick search of all of the below search engines.

[NorthernLight](#)

[Lycos](#)

[AltaVista](#)

[InfoSeek](#)

[Galaxy](#)

[Excite](#)

## Cool Stuff

[Disabled Comic Collector's Club](#) - Free Pen-Pal Club for Disabled/Challenged people who happen to collect comicbooks. Make friends with people who really understand you.

[The Spot](#) - *The Real World* meets *Melrose Place*. A web soap in journal format.

[Suck](#) - A sometimes satirical, always entertaining column about the WWW, the internet industry, and society.

[New York Times Fax Edition](#) - Download an 8-page pdf document which contains the NYT in digest form (crossword puzzle included).

[The London Times](#) - An enormous site, includes just about every feature of the London Times.

[Shareware.com](#) - Download to your heart's content.

[Universal Pictures](#) - Movie clips, pictures, interviews, etc. for current Universal projects.

[Digital Planet](#) - A commercial web developer with some big clients.

[The Dominion](#) - The Sci Fi Channel Online!

[The Ultimate Band List](#) - The Web's largest interactive list of music links.

[Comet Comics](#) - STAY TOONED with COMET COMICS

## Other Comic Book Companies

(but why would you want to go anywhere else?)

[Antarctic Press](#)

[Brentan Press](#)

[Black Eye](#)

[DC Comics](#)

---

[Home](#)[Help](#)

# Dark Horse Comics

## Press Release

For immediate release:

Dark Horse Contact: Michael Martens  
503-652-8815 ext.379

Diamond contact: Roger Fletcher  
410-560-7100 ext.245

## Dark Horse Comics signs an exclusive agency deal with Diamond Comic Distributors

Dark Horse Comics and Diamond Comic Distributors announced today an Agreement for an exclusive agency arrangement between the two companies.

The Agreement provides that Diamond will act as Dark Horse's sales agent to comic-book specialty stores. The Agreement will be generally effective with Dark Horse's November shipping product.

"We've thoroughly researched and studied each of our options over the past several months," said Dark Horse founder and publisher Mike Richardson. "This has been a difficult situation, but because of recent industry upheaval, we felt compelled- not just for our own sake, but for the sake of retailers and the creators we work with, as well - to make a distribution choice. We held up our decision until we fully understood all of the potential ramifications and felt completely comfortable with our course of action."

Richardson continued: "We are very excited going into this new relationship with Diamond. We feel that this move will be good for Dark Horse; good for comic-book retailers; good for the industry as a whole and ultimately good for the consumer. This new arrangement should promote the availability of our publications, giving greater access of Dark Horse comics to current comics readers as well as the uninitiated."

"I am very excited by the prospect of working closely with Dark Horse Comics," said Diamond Comic Distributor President and C.E.O. Steve Geppi. "Mike Richardson and his entire team possess a level of creativity and enthusiasm which bodes well for the future of our industry."

Mike Richardson issued the following statements:

### \* Regarding Dark Horse's decision to go exclusive:

There are a number of ways a publisher can **reduce costs** by entering into an exclusive arrangement. The number of catalog ads can be reduced, allowing for those resources to be placed into the hands of the retailers; a more efficient system of distribution of POP materials becomes possible, effectively eliminating costly duplication in the production and shipment of such material; the number of trade shows can be reduced; and time saved by dealing with a single distributor can be used to focus on customer service and to process orders in a more streamlined fashion. The savings will be significant, giving Dark Horse the resources to work with comics retailers in new and exciting ways.

Marvel has made a number of recent decisions in an attempt to slow the erosion of their sales. These decisions have undermined the system that has served our industry well for over a decade. As a result, publishers and distributors have been forced to rethink their approach to the market. Now Dark Horse is intent on helping to strengthen our industry by focusing on comics retailers and their customers. Our new distribution arrangement will help us achieve that end. \*

**\* Regarding the benefits of the exclusive relationship:**

**Greater access to Dark Horse publications** will be one of the key benefits of this new relationship. Dark Horse will now store large quantities of its publications at Diamond's central reorder warehouse. If there are copies in print, retailers will have instant access by making a single phone call. Diamond is making a strong commitment to improve our industry's traditional re-order difficulties, creating more profit and better customer service for the retail community.

Dark Horse will now have **complete control over discounts** and pricing of its' publications. In our old distribution arrangements, Dark Horse was not involved in determining the discount retailers received on our publications. Now, pricing decisions remain with us. Dark Horse will have the ability to hold the line on price increases and offer special discounts in coordination with special promotions.

This arrangement will also allow Dark Horse direct contact with every comics store across the country. This contact will lead to more in-store promotions, test marketing, retailer feedback, and greater knowledge of local concerns. Through special programs, such as a comic shop location "800" number, customers can be directed to comics specialty stores in their area. In the past, the lack of such a system has been the major impediment to creating **effective national advertising**.

**\* Regarding Dark Horse's decision to align with Diamond Comic Distributors:**

Dark Horse prospered under a distribution system that existed for close to twenty years. Under that system, our company grew from a single-comic operation to the fourth largest comics publisher in the United States. Marvel set a series of events into motion that, in order to stay on a level playing field, ultimately forced Dark Horse to make this decision.

Dark Horse chose Diamond as its distribution agent for a number of reasons: Diamond is currently **selling to all retailers nationally** as a result of their exclusive deal with DC Comics; Diamond has shown a **greater propensity in the past toward promoting Dark Horse and the creators it works with**; Diamond has the **best operations and best staff**; and finally, because Diamond has built a **strong financial base** that will best serve the publishers it distributes as we go forward into the future.

**\* Regarding DC's rumored optional buy-out of Diamond:**

The Agreement contains safeguards which address any potential concerns resulting from Diamond's agreement with DC Comics, or any other publisher, regarding the acquisition of all or a part of Diamond.

Additionally, it's important to note that our relationship with DC Comics has been a close one. Dark Horse and DC have worked together on the industry's most successful crossover program, a program that will continue in the future. Also, Warner Publishers Services (a sister company to DC Comics under the Time-Warner umbrella) currently distributes Dark Horse comics to newsstands nationally. \*

**\* Regarding DC's apparent 'most-favored-nation' status with Diamond:**

Our agreement with Diamond gives us equitable treatment in comparison to any other publisher. Furthermore, we are absolutely confident that Diamond will maintain open access to the marketplace for all quality publishers.

**\* Regarding Dark Horse products other than comics:**

Dark Horse produces apparel, model kits, and other items ancillary to our comics line, and these products will also be included in the distribution arrangement.

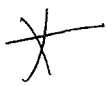
**\* Regarding the terms by which Dark Horse will sell to the retailers;**

Dark Horse will be talking to retailers over the next several weeks, gathering information with regard to the various terms under which they're currently purchasing product. Armed with that information, we will try to create business terms that are retailer friendly and among the best in our industry.

**\* Regarding cover prices:**

A number of recent events, including unprecedented hikes in the cost of paper, have contributed to a substantial increase in the cost of producing comic books. The savings gained through this new arrangement with Diamond allows us the opportunity to hold the line on prices. We are exploring a number of options that include reducing the cover price of certain formats. As we have shown in the past, with projects such as our high quality dollar books, Dark Horse is committed to looking for ways to give readers the most bang for their buck.

In closing, Richardson stated that, while Dark Horse was happy with the system that had worked well for many years, the distribution of comics was changed forever by Marvel's purchase of Heroes World. "Through our new relationship with Diamond, Dark Horse will continue to pursue its goal of expanding comics readership by publishing a diverse line of quality comics and books. I am thrilled that Diamond has made a strong commitment to help us achieve that goal."



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 Fall 1996  
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 75 Rockefeller Plaza  
 New York, New York 10019  
 (212) 484-8000  
 FAX: (212) 956-2847  
 Internet: <http://www.pathfinder.com/corp./>

Number of Employees: 65,000

Business: Time Warner operates in cable, pay-TV programming, filmed entertainment, recorded music and music publishing, books and magazines. Magazines include Time, Sports Illustrated, People, Life, Money, Fortune and Entertainment Weekly. Books are published through Time-Life Books Inc., Book-of-the-Month Club, Inc., Little, Brown, Warner Books and Oxmoor House. Time Warner also owns Time Warner Cable and pay-TV services (HBO and Cinemax). Time Warner and Turner Broadcasting System, Inc. have signed a merger agreement. Pending shareholder and regulatory approvals, the merger is expected to be finalized in the fall of 1996. Annual revenue exceeds \$15 billion.

Gerald M. Levin  
 Chairman and Chief Executive Officer  
 Haverford 1960 BA  
 Pennsylvania 1963 JD  
 Date of Birth: May 6, 1939

#### OFFICERS AND MANAGEMENT

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Chairman and Chief Executive Officer David Mount

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President and Editor-in-Chief Jenette Kahn

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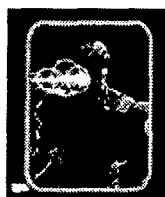
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Relations (212) 484-8911 Fax: (212) 275-3839  
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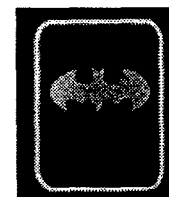
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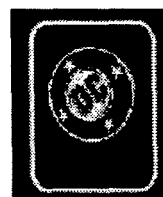
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All issues are 32 pages and ongoing unless otherwise noted.

#### DC UNIVERSE

##### A MAN CALLED A\*X

Writer: Wolfman  
Artist(s): MCManus  
Editor: Tomasi  
Format: Miraweb 20 '97

This science fiction, high-octane action adventure series is set six months before the coming Millennium and is the powerful, personal story of A\*X's quest for his own identity. As much action as this series contains, character comes first.

#### ACTION COMICS ARCHIVES STARRING SUPERMAN

Writer: Siegel  
Artist(s): Shuster  
Editor: Kahan  
Format: 224pp. One-shot Hardcover 40 '97

Collects classic 1940s tales by Superman's co-creators.

#### ADVENTURES IN THE DC UNIVERSE

Writer: S. Vance  
Penciller: Delaney  
Inker: Boyd  
Editor: Carlson  
Format: Standard 10 '97

The entire DC Universe in the popular "adventures" style.

#### ALL STAR COMICS ARCHIVES VOLUME 3

Writer: Fox  
Artist(s): various  
Inker: various  
Cover Artist: Gibbons  
Editor: Kahan  
Format: 240pp. One-shot Hardcover 20 '97

Collects ALL STAR COMICS #11-14. Introduction by Roy Thomas.

#### AQUAMAN

Writer: David  
Penciller: Calafiore  
Inker: P.Palmiotti  
Editor: Dooley  
Format: Standard

Aquaman goes through an unexpected physical transformation.

#### AZRAEL

Writer: O'Neil  
Penciller: R.Robinson  
Inker: Pascoe  
Editor: Goodwin  
Format: Miraweb

Azrael hunts a renegade in some unlikely places

and travels to Tibet to battle another deadly branch of the Order.

**AZRAEL/ASH**

Writer: O'Neil

Penciller: Quesada

Inker: J.Palmiotti

Editor: Goodwin

Format: 48pp. One-shot Prestige 1Q '97

The old saying "fight fire with fire" takes on new meaning as Azrael meets Ash.

Co-published with Event Comics.

**BATMAN: BANE**

Writer: Dixon

Artist(s): Burchett

Cover Artist: Stelfreeze

Editor: Peterson

Format: 48pp. One-shot Prestige 2Q '97

Sequel to the stunning "Legacy" storyline. Bane's fate after his involvement with Ra's al Ghul is revealed. Movie tie-in.

**BAT-THING**

Writer: Hama

Penciller: Damaggio

Inker: Sienkiewicz

Editor: O'Neil

Format: One-shot Miraweb 2Q '97

AMALGAM! When a scientist is accidentally changed into a combination of bat and man, he fights to protect his family and his city from evildoers.

**BATMAN: BATGIRL**

Writer: Puckett

Penciller: Haley

Inker: Kesel

Cover Artist: Stelfreeze

Editor: Peterson

Format: 48pp. One-shot Prestige 3Q '97

Batgirl meets the Joker for the first time. Movie tie-in.

**BATMAN**

Writer: Moench

Penciller: K.Jones

Inker: J.Beatty

Editor: O'Neil

Format: Miraweb

Batman battles some familiar faces in the Joker, the Demon and the Penguin, but a new evil called Faceless arises.

**BATMAN & ROBIN ADVENTURES**

Writer: Templeton

Penciller: Kruse

Inker: Burchett

Cover Artist: Templeton



Editor: Peterson  
Format: Standard

Joker and Harley Quinn, Huntress, Poison Ivy, Two-Face, Catwoman, and the Mad Hatter all make appearances

#### BATMAN & ROBIN: SUB-ZERO HOME VIDEO ADAPTATION

Writer: Puckett  
Penciller: tbd  
Editor: Peterson  
Format: 64pp. One-shot Standard 3Q '97

Adapting the new made-for-home-video animated movie starring Batman and Robin.

#### BATMAN & ROBIN MOVIE ADAPTATION

Writer: O'Neil  
Penciller: Damaggio  
Inker: Sienkiewicz  
Editor: Peterson  
Format: 64pp. One-shot Prestige & Mando 3Q '97

This summer's blockbuster hit, featuring Batgirl, Poison Ivy, Mr. Freeze, and Bane, is brought to comics.

#### THE BATMAN CHRONICLES

Writer/ Artist(s): various  
Editor: Gorfinkel/Vincenzo  
Format: 48pp. Quarterly Miraweb

Upcoming: a movie tie-in issue featuring an illustrated prose story written by Bob Gale (screenwriter of Back to the Future), and an all-Elseworlds issue.

#### BATMAN CHRONICLES SUMMER SPECIAL

Writer: Canwell  
Artist(s): Weeks  
Editor: Gorfinkel/Vincenzo  
Format: 48pp. One-shot Prestige 3Q '97

It's Dick Grayson's first night in Gotham as Robin, and Batman wants to make sure he's ready.

#### BATMAN/PREDATOR III

Writer: Dixon  
Penciller: Damaggio  
Inker: Campanella  
Editor: Peterson  
Format: 4 issues Miraweb 3Q '97

It's two against two as father and son Predators stake out Robin as a choice first kill, and Batman must track the older Predator to save his protegee. Co-published with Dark Horse Comics.

#### BATMAN/SPIDER-MAN

Writer: Kesel  
Penciller: Nolan  
Editor: Peterson  
Format: 48pp. One-shot Prestige 3Q '97

The Dark Knight meets the Wall-Crawler.  
Co-published with Marvel.

**BATMAN: BLACK & WHITE TRADE PAPERBACK**

Writer/Artist(s): various  
Editor: Kahan  
Format: 200pp. One-shot TPB 4Q '97

Collecting the critically acclaimed 4-issues miniseries featuring work by Joe Kubert, Richard Corben, Howard Chaykin, Walter Simonson, Ted McKeever, Neil Gaiman, and others.

**BATMAN: BOOK OF THE DEAD**

Writer: Moench  
Penciller: Kitson  
Inker: R.McCarthy  
Editor: Goodwin  
Format: 48 pp. two issues Prestige UNS

An Elseworlds confronting the fury of the Apocalypse in ancient Egypt and the near future involving a Bat-god and Batman.

**BATMAN: LEGENDS OF THE DARK KNIGHT**

Writer/Artist(s): various  
Editor: Goodwin  
Format: Miraweb

Continuing to chronicle Batman's early years with stories by a variety of comics talent, leading up to the series' 100th issue.

**BATMAN: MAN-BAT TRADE PAPERBACK**

Writer: Delano  
Artist(s): Bolton  
Editor: Kahan  
Format: 160pp. One-shot TPB 1Q '97

Collecting the popular 3-issue miniseries featuring painted art by John Bolton.

**BATMAN: MR. FREEZE**

Writer: Dini  
Artist(s): Buckingham  
Inker: Faucher  
Cover Artist: Stelfreeze  
Editor: Peterson  
Format: 48pp. One-shot Prestige 2Q '97

The origin of Mr. Freeze is told for the first time, as the cold criminal believes that Batman is responsible for the death of his wife. Movie tie-in.

**BATMAN: POISON IVY**

Writer: J.F.Moore  
Penciller: Apthorp  
Inker: Woch  
Cover Artist: Stelfreeze  
Editor: Peterson

Format: 48pp. One-shot Prestige 2Q '97

Poison Ivy takes refuge on a tropical island, only to see all its plant life wiped out by a Gotham City chemical company.

Movie tie-in.

#### BATMAN: PRODIGAL TRADE PAPERBACK

Writer: various

Artist(s): various

Editor: Kahan

Format: 288pp. One-shot TPB 4Q '97

Collecting BATMAN #512-514, BATMAN: SHADOW OF THE BAT

#32-34, DETECTIVE COMICS #679-681, and ROBIN #11-13.

Dick Grayson dons the cape and cowl, as Bruce Wayne prepares himself for his return.

#### BATMAN: RA'S AL GHUL & BANE

Writer: Dixon

Penciller: Nolan

Editor: Peterson

Format: 4 issues Miraweb uns

A prologue to the "Legacy" storyline, exploring Bane's alliance with Ra's al Ghul.

#### BATMAN: SHADOW OF THE BAT

Writer: A. Grant

Penciller: D. Taylor/Breyfogle

Inker: various

Editor: O'Neil

Format: Miraweb

Original SHADOW artist Norm Breyfogle provides art for a 3-issue story; Dave Taylor follows it up with a Riddler feature.

#### BATMAN: THE LONG HALLOWEEN

Writer: Loeb

Artist(s): Sale

Editor: Goodwin

Format: 13 issues Miraweb Prestige

The 13-issue series continues as Holiday drags Gotham from bad to worse.

#### BATMAN: THE MOVIES

Writer/Artist(s): various

Cover Artist: Sienkiewicz

Editor: Kahan

Format: 280pp. One-shot TPB 2Q '97

Collecting all four Batman movie adaptations, BATMAN, BATMAN RETURNS, BATMAN FOREVER and BATMAN&ROBIN.

#### BIRDS OF PREY: WOLVES

Writer: Dixon

Penciller: Giordano

Cover Artist: Frank/Dell

Editor: Gorfinkel

Format: 48pp. Quarterly Miraweb uns

The Birds place their partnership on hiatus after a major falling out and find romance in all the wrong places--Oracle in a mugging and Black Canary in her ex-husband.

#### THE BOOK OF FATE

Writer: Giffen  
Penciller: R.Wagner  
Inker: Reinhold  
Editor: Thorsland  
Format: Mando

The fate of the Earth is decided in what could be the last Chaos and Order story ever, and the Four Horsemen of the Apocalypse come to Earth.

#### CATWOMAN

Writer: Moench  
Penciller: Balent  
Inker: R.McCarthy  
Editor: O'Neil  
Format: Miraweb

Catwoman faces some of the world's toughest assassins in her ongoing struggle to get what's best for her.

#### CHALLENGERS OF THE UNKNOWN

Writer: S.D.Grant  
Penciller: Leon  
Inker: Martinbrough  
Editor: Thorsland  
Format: Mando

Storylines feature time-traveling insectoids, dimension-hopping serial killers, and a variety of other horrific phenomena.

#### CHRONOS

Writer: J.F.Moore  
Penciller: Guinan  
Editor: Goodwin  
Format: Mando 2Q '97

Walker Gabriel's criminal career as the timestopping thief Chronos goes awry and he becomes lost in time, moving through pivotal moments in the history of the DC Universe.

#### THE DARK CLAW ADVENTURES

Writer/Artist: Templeton  
Inker: Burchett  
Editor: Peterson  
Format: One-shot Miraweb 2Q '97

AMALGAM! It's the comic book based on the hit animated series Dark Claw! Dark Claw and Sparrow must defeat the evil Ra's A-pocalypse and his daughter Lady Talia.

#### DCU FILES/SECRET ORIGINS

Writer/Penciller/Inker/Cover Artist: various

Editor: Carlson

A slick, hi-tech presentation of "what's happening NOW" in the DC Universe.

#### DETECTIVE COMICS

Writer: Dixon

Penciller: Nolan

Editor: Peterson

Format: Miraweb

Bruce Wayne begins a new relationship, while Batman battles Deathstroke, Firefly, and meets up with Detective John Jones, The Martian Manhunter.

#### ELSEWORLDS' FINEST

Writer: J.F. Moore

Artist(s): Dwyer

Editor: McAvennie

Format: 48pp. two issues Prestige 3Q '97

In a quest for the city of Argos and its prize, fledgling Clark Kent meets a jaded, reckless adventurer Bruce Wayne in an Elseworlds tale. Others are also looking for the city: Ra's al Ghul and his league of Assassins, and expatriate Russian inventor Alexi Luthor.

#### ENEMY ACE: WAR IN HEAVEN

Writer: Ennis

Artist(s): Alamy

Editor: Tomasi

Format: 48pp. two issues Prestige 1Q '98

A fellow pilot from WWII convinces Enemy Ace that it's his duty to save as many young pilots as he can, so the old warrior returns to the killer skies of WWII.

#### FLASH

Writer: Waid/ Augustyn; Morrison/Millar

Penciller: Ryan

Inker: Nyberg

Cover Artist: Wieringo/Marzan

Editor: Kupperberg

Format: Standard

The Rogues Gallery makes a dramatic return - they're all dead, and these soulless villains are about to turn Flash's life into a living nightmare.

Morrison and Millar take over as Waid and Augustyn go on hiatus.

#### GENERATION HEX

Writer: Milligan

Penciller: Pollina

Inker: M. Morales

Editor: Pittarese

Format: One-shot Miraweb 2Q '97

AMALGAM! Meet Jono Hex and the baddest posse of mutants this side o' Texas.

#### GREEN ARROW

Writer: Dixon  
Penciller: Rosado  
Inker: Campanella  
Cover Artist: Damaggio  
Editor: Vincenzo  
Format: Mando

Look for another crossover with Green Lantern, and appearances by Lady Shiva, Arsenal and Nightwing.

#### GREEN LANTERN

Writer: Marz  
Penciller: Banks/ J.Johnson  
Inker: Tanghal/ Austin  
Editor: Dooley  
Format: Standard

The return of Grayven; another crossover with Green Arrow.  
The series builds toward the explosive events of issue #100.

#### GREEN LANTERN: A HERO REBORN TRADE PAPERBACK

Writer: Marz  
Penciller: Banks  
Inker: Tanghal  
Editor: Kahan  
Format: 128pp. One-shot TPB 4Q '97

Collecting GREEN LANTERN #61-65.

#### ITMAN

Writer: Ennis  
Artist(s): MCCrea  
Editor: Raspler  
Format: Mando

Tommy runs headlong into the Arkannone, Etrigan, and Baytor all battling for a rifle capable of killing anything, even demons.

#### IMPULSE

Writer: Waid  
Penciller: Rousseau  
Inker: Faucher  
Cover Artist: Matsuda  
Editor: Kupperberg  
Format: Standard

More hijinks with the Boy of Speed!

#### IMPULSE: RECKLESS YOUTH TRADE PAPERBACK

Writer: Waid  
Penciller: Wieringo  
Writer: H.Ramos  
Inker: Marzan/Faucher  
Editor: Kahan  
Format: 192pp. One-shot TPB 2Q '97

Collects THE FLASH #92-94 and IMPULSE #1-6.

#### INFERNO

Writer: Immonen  
Penciller: Immonen  
Inker: Von Grawbadger  
Editor: Carlson  
Format: 4 issues Mando 3Q '97

Inferno (from the pages of LEGION OF SUPER-HEROES) is caught in a struggle with a creature that lives off human energy and now threatens the lives of those around her.

#### JACK KIRBY'S FOURTH WORLD

WriterArtist(s): Byrne  
Cover Artist: W.Simonson  
Editor: Kupperberg  
Format: Mando

New Genesis and Apokolips have been fused, and Highfather is revealed as the manipulator behind the New Gods' recent history. Meanwhile, Darkseid embarks on a new quest for power.

#### JLA

Writer: Morrison  
Penciller: Porter  
Inker: Dell  
Editor: Diaz  
Format: Miraweb

An angel must do penance by joining the JLA, Green Arrow becomes the team's newest member, and Darkseid and a new Injustice Society appear.

#### JLA: YEAR ONE

Writer: Waid/Augustyn  
Penciller: Kitson  
Editor: Diaz  
Format: 12 issues Miraweb 3Q '97

Green Lantern, Aquaman, Black Canary, Flash, and Martian Manhunter find out what it takes to be not just a team, but the Ultimate Team.

#### JLA/WILDC.A.T.S

Writer: Morrison  
Penciller: Porter  
Inker: Dell  
Editor: Diaz  
Format: 64pp. One-shot Prestige 3Q '97

A villain stumbles upon the technology of the Lord of Time, then decides to head back in time to prevent the formation of the JLA but ends up in the Image Universe.  
Co-published with Image Comics.

#### JLX UNLEASHED

Writer: Priest  
Penciller: O.Jimenez  
Inker: Rodriguez  
Editor: Diaz  
Format: One-shot Miraweb 2Q '97

AMALGAM! JLX battles Fin Fang Flame!

#### THE KENTS

Writer: Ostrander  
Artist(s): Truman/Mandrake  
Writer: various  
Editor: Tomasi  
Format: 12 issues Miraweb 2Q '97

The roots of Superman's adoptive family in 19th-century Kansas.

#### THE KINGDOM

Writer: Waid  
Penciller: Ha/apthorp  
Inker: Ha/various  
Editor: Raspler

Tales of the cast from the hit miniseries KINGDOM COME.

#### KINGDOM COME

Writer: Waid  
Artist(s): A. Ross  
Editor: Kahan  
Format: 232pp One-shot Limited Hardcover Hardcover TPB 3Q '97

Collecting the highly acclaimed 4-issue miniseries, with 12 new pages and Ross's original character sketches, painted covers from trade publications, and trading card art.

#### LEGENDS OF THE DC UNIVERSE

Writer/Penciller/Inker: various  
Editor: Carlin  
Format: Mando uns

Mirroring BATMAN: LEGENDS OF THE DARK KNIGHT, LEGENDS OF THE DC UNIVERSE provides story arcs starring different characters (Superman, Wonder Woman, etc.) and teams (JLA, etc.) in the early stages of their careers.

#### LEGION OF SUPER-HEROES ARCHIVES VOLUME 7

Writer: Shooter  
Penciller: Swan/various  
Inker: Klein  
Editor: Kahan  
Format: 224pp. One-shot Hardcover 4Q '97

Collects the Legion adventures from ADVENTURE COMICS #359-367 and SUPERMAN'S PAL JIMMY OLSEN #106.

#### THE LEGION OF SUPER-HEROES

Writer: Peyer/MCCraw  
Penciller: Moder  
Inker: Boyd  
Cover Artist: Davis/Farmer  
Editor: Carlson  
Format: Mando

A LSH/JLA crossover, and LEGION OF SUPER-HEROES #100, the team's 40th anniversary.



## LEGIONNAIRES

Writer: Stern/MCCraw

Penciller: J.Moy

Inker: Carani

Editor: Carlson

Format: Mando

Emerald Violet makes a comeback, and a resolution for Andromeda is revealed. An epic battle against Mordru leads up to the double-sized issue #50.

## LOBO

Writer: A.Grant

Penciller: Critchlow

Inker: Propst

Editor: Raspler

Format: Mando

It's another rend-maim-fraggin' year ahead for the Main Man!

## LOBO THE DUCK

Writer: A.Grant

Penciller: Semeiks

Inker: Kryssing

Editor: Raspler

Format: One-shot Miraweb 2Q '97

AMALGAM! In a frag-and-feathers-filled free-for-all, our hero, the plucky cigar-chomping Lobo the Duck, must learn the identity of the evil genius responsible for the tragic and inexplicable deaths of all the Amalgam heroes.

## MAJOR BUMMER

Writer: Arcudi

Artist(s): Mahnke

Editor: Tomasi

Format: Miraweb 2Q '97

All eyes are on the super-strong, super-intelligent, super-reluctant super-slacker in this new comedyWriter: actionWriter: satire.

## NIGHT FORCE

Writer: Wolfman

Artist(s): various

Editor: Thorsland

Format: Mando

Expect serial killers, angels, fear-projecting villains, and all manner of supernatural weirdness. Each story arc is illustrated by a different art team.

## NIGHTWING

Writer: Dixon

Penciller: MCDaniel

Inker: Story

Editor: Peterson

Format: Miraweb

The Scarecrow pays a visit to Nightwing on behalf of the crime boss of Bludhaven. Soon after, the Dark Knight comes to the streets of this dark and dirty town.

**NIGHTWING: TIES THAT BIND TRADE PAPERBACK**

Writer: A.Grant/O'Neil  
Penciller: Giordano/Land  
Inker: Giordano/Sellers  
Editor: Kahn  
Format: 152pp. One-shot TPB 3Q '97

Collects NIGHTWING: ALFRED'S RETURN and the 1995 NIGHTWING miniseries.

**THE POWER OF SHAZAM!**

Writer: Ordway  
Penciller: Krause  
Inker: Giordano  
Cover Artist: Ordway  
Editor: Carlin  
Format: Standard

The "death" of Captain Marvel, the origins of Tawky Tawny, the deterioration of Sinclair Batson, and a crossover with STARMAN are all in the future for Shazam!

**RESURRECTION MAN**

Writer: Abnett/Lanning  
Artist(s): Guice  
Editor: Berganza  
Format: Miraweb 1Q '97

Every time Mitch Shelley dies, he is reborn with an extraordinary new power.

**ROBIN**

Writer: Dixon  
Penciller: S.Johnson  
Inker: Bob Smith  
Editor: O'Neil  
Format: Miraweb

Upcoming issues guest-star Green Arrow and the Huntress, and Tim Drake encounters the Scarecrow for the first time.

**SCARE TACTICS**

Writer: Kaminski  
Penciller: Williams  
Inker: Lanning  
Editor: Thorsland  
Format: Mando

The DCU's most frightening rock'n'roll band takes its act on the road, only to discover young monsters in cities across the USA.

**THE SHADE**

Writer: J.Robinson  
Artist(s): Ha/ J.H.Williams & Gray/Zulli/Blevins  
Cover Artist: Harris

Editor: Kim

Format: 4 issues Mando 1Q '97

The origins and life of the STARMAN antagonist the Shade.

#### SOVEREIGN SEVEN

Writer: Claremont

Penciller: Lim

Inker: Ivy

Editor: Dooley

Format: Miraweb

The team goes through some shake-ups and becomes more interwoven with the rest of the DC Universe.

#### THE SPECTRE

Writer: Ostrander

Artist(s): Mandrake

Editor: Raspler

Format: Mando

Corrigan wrestles with the thought that he may have lost control of the Spectre.

#### STARMAN

Writer: J. Robinson

Penciller: Harris

Inker: von Grawbadger

Editor: Goodwin

Format: Mando

The third "Talking with David," a crossover with THE POWER OF SHAZAM! and a "Times Past" story featuring the Golden Age Starman and the Demon are all upcoming.

#### STEEL

Writer: Priest

Penciller: Cowan

Inker: Palmer

Cover Artist: D. Johnson

Editor: Pittarese

Format: Miraweb

Steel uncovers the truth about his "powers" once and for all, and forges his way into the future with a new understanding and motivation for being a hero.

#### STEEL MOVIE ADAPTATION

Writer: L. Simonson

Penciller: Bogdanove

Editor: Pittarese

Format: 48pp. One-shot Prestige 3Q '97

Adaptation of the Warner Bros. movie starring Shaquille O'Neal.

#### STEEL: THE FORGING OF A HERO TRADE PAPERBACK

Writer: L. Simonson

Penciller: Bogdanove

Inker: Janke

Editor: Kahan

Format: 192pp. One-shot TPB 3Q '97

Collects STEEL #0-5 and #8.

#### SUPER-SOLDIER: MAN OF WAR

Writer: Waid/Gibbons

Penciller: Gibbons

Inker: J. Palmiotti

Editor: Carlson

Format: One-shot Miraweb 2Q '97

AMALGAM! Super-Soldier meets Sgt. Rock and his Howlin'

Commandos! Face Front, heroes!

#### SUPERBOY

Writer: Marz

Penciller: Bernado

Inker: Hazlewood

Editor: Pittarese

Format: Miraweb

The entire Superman family tries to help the Kid find a cure for the molecular breakdown he's going through.

#### SUPERBOY AND THE RAVERS

Writer: Kesel/Mattsson

Penciller: Pelletier

Inker: Davis Editor: Pittarese

Format: Miraweb

The young heroes have to deal with one of their ranks dying.

#### SUPERGIRL

Writer: David

Penciller: Frank

Inker: C. Smith

Editor: Pittarese

Format: Miraweb

Supergirl finally confronts Buzz, faces the dark side of Linda's life, and battles with Silver Banshee, Despero, and the Extremists.

#### ACTION COMICS

Writer: Michelinie

Penciller: Grummett

Inker: Rodier

Editor: Cavalieri

Format: Miraweb

#### ADVENTURES OF SUPERMAN

Writer: Kesel/Immonen

Penciller: Immonen

Inker: Marzan

Editor: Cavalieri

Format: Miraweb

#### SUPERMAN

Writer: Jurgens  
Penciller: Frenz  
Inker: Rubinstein  
Editor: Cavalieri  
Format: Miraweb

**SUPERMAN: THE MAN OF STEEL**

Writer: L. Simonson  
Penciller: Bogdanove  
Inker: Janke  
Editor: Cavalieri  
Format: Miraweb

**SUPERMAN: THE MAN OF TOMORROW**

Writer: Stern  
Penciller: Ryan  
Inker: Breeding  
Editor: Cavalieri  
Format: Quarterly Miraweb

For the first time in his history, Superman has a new look, new powers, new logo--a new SUPERMAN! Running through all the books, this energy-based Superman sends a new charge through the Never-Ending Battle!

**SUPERMAN ADVENTURES**

Writer: McCloud  
Penciller: Burchett  
Inker: Austin  
Editor: McAvennie  
Format: Standard

The animated versions of Lex Luthor, Metallo, Brainiac, Mr. Mxyzptlk, and others as well as the entire staff of The Daily Planet make regular appearances.

**SUPERMAN: THE DEATH OF CLARK KENT TRADE PAPERBACK**

Writer/Artist(s): various  
Editor: Kahan  
Format: 320pp. One-shot TPB 2Q '97

Collecting ACTION COMICS #709-711, SUPERMAN: THE MAN OF STEEL #44-46, SUPERMAN #100-101, ADVENTURES OF SUPERMAN #523-525, and SUPERMAN: THE MAN OF TOMORROW #1.

**SUPERMAN: DISTANT FIRES**

Writer: Chaykin  
Penciller: G. Kane  
Inker: Nowlan  
Editor: Carlin  
Format: 64pp. One-shot Prestige

It's an Elseworlds world of mutated animals and powerless heroes. But heroes beget heroes as they struggle to rebuild their home.

**SUPERMAN: THE TRIAL OF SUPERMAN TRADE PAPERBACK**

Writer: Artist(s): various  
Editor: Kahan  
Format: 272pp. One-shot TPB 3Q '97

Collects SUPERMAN: THE MAN OF STEEL #50-52, SUPERMAN  
#106-108, ADVENTURES OF SUPERMAN #529-531, ACTION COMICS  
#716-717, and SUPERMAN: THE MAN OF TOMORROW #3.

**TEEN TITANS**

Writer/Penciller: Jurgens  
Inker: Pfrez  
Editor: Berganza  
Format: Miraweb

The team faces the threat of the Dark Nemesis. Atom quits and the  
young heroes are off on their own to the lost world of Skartaris.

**TITANS: SCISSORS, PAPER, STONE**

Writer/Penciller: A. Warren  
Inker: Simmons  
Editor: Thorsland  
Format: 48pp. One-shot Prestige 1Q '97

Elseworlds. Classic Teen Titans done in a manga style.

**WONDER WOMAN**

Writer/Artist(s): Byrne  
Cover Artist: Garcia-Lopez  
Editor: Kupperberg  
Format: Miraweb

Wonder Woman is elevated to the status of goddess.

**WONDER WOMAN: AMAZONIA**

Writer: Messner-Loebs  
Artist(s): Winslade  
Editor: Kupperberg  
Format: 48pp. One-shot Prestige UNS

In this Elseworlds, Diana is raised in a Victorian England where  
women are property. And only Wonder Woman can balance the scales.

**XERO**

Writer: Priest  
Penciller: ChrisCross  
Inker: Simmons  
Editor: A. Morales  
Format: Standard 1Q '97

One man is split into two physically and mentally different  
identities: a top-rated basketball star and an assassin.

**YOUNG HEROES IN LOVE**

Writer: Raspler  
Penciller: Madan  
Inker: Champagne  
Editor: Pittarese  
Format: Standard 2Q '97

Sex, lies and superheroics. Are they here to save the world, or do  
they just want the attention? Expect lust, greed, backstabbing, and  
the occasional giant mummy on the rampage.

**VERTIGO****(All Vertigo titles are suggested for mature readers.)****2020 VISIONS**

Writer: Delano  
 Artist(s): Quitely/Pleece/Romberger/Pugh  
 Cover Artist: Eder  
 Editor: Berger  
 Format: 12 issues Mando 1Q '97

Four three-part story arcs, each readable as a stand-alone story, offer a coast-to-coast tour of the Disunited States of America in the year 2020.

**THE BOOKS OF MAGIC**

Writer: Rieber  
 Artist(s): Gross/Snejbjerg  
 Editor: Rottenberg  
 Format: Rebox

Tim becomes a slave to angels who seek to transform the Earth into a new hell, and to the demons who plan to make it a second heaven--all while keeping his grades up at school, of course.

**THE COMPLETE MOONSHADOW**

Writer: DEMatteis  
 Artist(s): Muth  
 Editor: Kahan  
 Format: 472pp. One-shot 4Q '97

Collects the critically acclaimed 12-issue miniseries and the one-shot FAREWELL, MOONSHADOW.

**DEATH: THE TIME OF YOUR LIFE**

Writer: Gaiman  
 Penciller/Inker: Bachalo/Buckingham  
 Cover Artist: McKean  
 Editor: Kahan  
 Format: 96pp. One-shot Hardcover TPB 1Q '97 4Q '97

Collects the popular 3-issue miniseries starring Death. Also included are 4 pages of new material and a Death gallery of classic art by Chris Bachalo, Dave McKean, Bill Sienkiewicz, Rick Berry, and others. Plus, a new cover by McKean.

**DESTINY: A CHRONICLE OF DEATHS FORETOLD**

Writer: Kwitney  
 Artist(s): K.Williams/Zulli/Doherty  
 Editor: Berger  
 Format: 48pp. 3 issues Prestige 3Q '97

Destiny of the Endless reveals that he cannot be cheated, when a mysterious traveler who claims to have a page stolen from Destiny's Great Book tries to tempt plague survivors with possible total survival.

**THE DREAMING**

Writer/Artist(s): various

Cover Artist: McKean

Editor: Kwitney

Format: Rebax

Take a workingman's tour of the realm of dreams with Merv Pumpkinhead; learn what happens when Matthew the Raven meets a rival for Eve's affection; discover the new Corinthian's blind spot; and see what transpires with Petrefax, Nuala, Cluracan, a teenage Constantine and others in upcoming storylines.

#### ESSENTIAL VERTIGO: SWAMP THING

Writer: A. Moore

Penciller: Bissette

Inker: Totleben

Editor: Kahan

Format: 24pp. Rebax

Black and white reprint series of the classic tales by Alan Moore.

#### ESSENTIAL VERTIGO: THE SANDMAN

Writer: Gaiman

Penciller/Inker: various

Editor: Kahan

Format: Rebax

Reprinting the award-winning, critically acclaimed series written by Neil Gaiman.

#### FAULT LINES

Writer: Marrs

Artist(s): Koeb

Editor: Kwitney

Format: 6 issues Rebax 10 '97

A mountain retreat is a "psychic hot zone" containing a romantic ghost, a supernatural predator, and an ancient, inhuman, savagely compelling entity--all three of whom have their sights set on a young college coed.

#### HELLBLAZER

Writer: Jenkins

Artist(s): Phillips

Editor: Alonso

Format: Mando

The legendary King Arthur returns to confront Merlin, and Constantine is there to add fuel to the fire. John also finds a new love and travels to the United States to meet her family.

#### HOUSE OF SECRETS

Writer: Seagle

Artist(s): Kristiansen

Editor: Roeborg

Format: Rebax

Road trips, time slips and more secrets about the House, the Juris, and Rain are revealed.

#### HOUSE OF SECRETS: FOUNDATION TRADE PAPERBACK



Writer: Seagle  
Artist(s): Kristiansen  
Editor: Kahan  
Format: 128pp. One-shot TPB 1Q '97

Collecting the best-selling first story arc, issues #1-5, introducing Rain, Traçi, the band, the mysterious House, and The Juris, a supernatural court of earthbound spirits.

#### THE INVISIBLES VOLUME 2

Writer: Morrison  
Penciller: P.Jimenez  
Inker: Stokes  
Cover Artist: Bolland  
Editor: Roeberg  
Format: Rebax

Lust, guns, and a changing of the guard: The secret society of occult subversives travels stateside to investigate American mysteries and conspiracies.

#### JOYSUIT

Writer/Artist(s): Kierkegaard  
Editor: Roeberg  
Format: 6 issues Miraweb 3Q '97

This virtual-reality cyberpunk adventure is created entirely on computer. JOYSUIT exists in two incarnations: one, the 6-issue VERTIGO miniseries, and the other on DC's web page, with background material and other tidbits from the creator.

#### JUNK CULTURE

Writer/Artist(s): MCKeever  
Editor: Roeberg  
Format: 2 issues Rebax 2Q '97

Gratuitous icons, mass media manipulation and psycho pop science coagulate in this tour de force of the copious junk in modern culture.

#### MENZ INSANA

Writer: Fowler  
Artist(s): Bolton  
Editor: Roeberg  
Format: 64pp. One-shot Prestige 4Q '97

In a series of eight interconnected short stories that range from black comedy to sitcom satire, we get to know Menz Insana, an over-the-top lunatic, and his sidekick, the beautiful Jaz. Painted art by John Bolton.

#### NEIL GAIMAN'S AND CHARLES VESS'S STARDUST

Writer: Gaiman  
Artist(s): Vess  
Editor: Berger  
Format: 48pp. 4 issues Prestige 4Q '97

The long-awaited fairy tale for adults set in the 18th-century village of Wall. A young man of magically mixed parentage pledges to find a falling star for his beloved but ultimately falls in love with the star itself.

## NEVADA

Writer: Gerber  
Editor: Berger  
Format: Rebax 4Q '97

Legendary Steve Gerber makes his return! Amid the glitter, glamour, and heat distortion of America's desert playground, Las Vegas showgirl Nevada dances alone against a secret invasion by otherworldly pleasure seekers--and the frequently deadly pleasures they seek.

## PREACHER

Writer: Ennis  
Artist(s): Dillon  
Cover Artist: Fabry  
Editor: Alonso  
Format: Rebax

The origin of Cassidy is revealed, Tulip begins to resent Jesse's quest to find God, and an unexpected love triangle develops. Oh yes, and Arseface returns, too.

## PREACHER SPECIAL: CASSIDY--BLOOD &amp; WHISKEY

Writer: Ennis  
Artist(s): Dillon  
Cover Artist: Fabry  
Editor: Alonso  
Format: 48pp. One-shot Prestige 4Q '97

Hints about Cassidy's past and his future are provided in this one-shot, which also answers "What exactly can Cassidy do?"

## PREACHER SPECIAL: THE GOOD OLD BOYS

Writer: Ennis  
Artist(s): Ezquerra  
Cover Artist: Fabry  
Editor: Rottenberg  
Format: 64pp. One shot Prestige 3Q '97

Features Jody and T.C., from PREACHER #8-12. The violent, mean-spirited lads run into an odd couple on the run in this parody of inane modern action movies.

## PREACHER: PROUD AMERICANS TRADE PAPERBACK

Writer: Ennis  
Artist(s): Dillon  
Cover Artist: Fabry  
Editor: Kahan  
Format: 240pp. One-shot TPB 3Q '97

Collecting PREACHER #18-26, the "Crusaders" storyline. Featuring a new painted cover by Glenn Fabry.

## PRIDE &amp; JOY

Writer: Ennis  
Artist(s): Higgins  
Editor: Kwitney  
Format: 4 issues Rebax 2Q '97

The sins of a seemingly straight-laced father are visited on his teenage son when a psychotic killer from the father's past comes back for a particularly painful revenge.

#### THE SANDMAN DUST COVERS

Writer: McKean/Gaiman  
 Artist(s)/Cover Artist: McKean  
 Editor: Kahan/Berger  
 Format: 96pp. One-shot Hardcover 4Q '97

Deluxe edition collecting every SANDMAN cover, along with commentary by McKean and Gaiman. Also, a brand-new 8-page story.

#### SANDMAN MYSTERY THEATRE

Writer: Seagle/M. Wagner  
 Artist(s): G. Davis  
 Cover Artist: Wilson/Bruning Editor: Berger  
 Format: Mando

Upcoming mysteries include "The Crone": The nation's airwaves buzz with warnings of war, but someone's stalking the radio personalities who light up America's nights with the wildest stories on the dial. As Wes and Dian expand their circle of friends, could they have unwittingly included a killer in their cast?

#### THE SANDMAN: THE WAKE TRADE PAPERBACK

Writer: Gaiman  
 Artist(s): Zulli/Muth/Vess  
 Cover Artist: McKean  
 Editor: Kahan  
 Format: 192pp. One-shot TPB 2Q '97

Collecting the final stories of THE SANDMAN #70-75.

#### THE SYSTEM TRADE PAPERBACK

Writer/Artist(s): Kuper  
 Editor: Kahan  
 Format: 104pp. One-shot TPB 2Q '97

A collection of the three-issue acclaimed silent miniseries by Rolling Stone's Hot Comic Book Artist of 1995.

#### TERMINAL CITY: AERIAL GRAFFITI

Writer: Motter  
 Artist(s): Lark  
 Cover Artist: Chiarello  
 Editor: Roeberg  
 Format: 5 issues Rebax 3Q '97

The denizens of TERMINAL CITY continue their mad adventures as the city prepares to celebrate the opening of the Trans-Atlantic Tunnel--until a lunatic skywriter scrawls obscenities and threatens the festivities.

#### TOXIC GUMBO

Writer: Lynch  
 Artist(s): McKeever  
 Editor: Berger

Format: 48pp. One-shot Prestige 4Q '97

This collaboration by post-punk "confrontationalist" artist Lydia Lunch and artist Ted McKeever follows a star-crossed Cajun woman as she travels through the toxic stew of the Louisiana Bayou.

#### TRUE FAITH

Writer: Ennis

Artist(s): Pleece

Editor: Berger

Format: 96pp. One-shot graphic novel 4Q '97

A black comedy about a religiously conflicted young man whose world is turned upside down when he's kidnapped by a church-burning nutcase and is forced to go along on a series of deadly missions. Originally published in the U.K. by Fleetway in 1991.

#### UNCLE SAM: THE AMERICAN DREAMS

Writer: Darnall

Artist(s)/Cover Artist: A. Ross

Editor: Berger

Format: 48pp. 2 issues Prestige 4Q '97

This 2-issue miniseries with painted art by Alex Ross takes a hard look at America's failed dreams, fallen heroes, and abuses of power.

#### VERTIGO HOLIDAY SPECIAL

Writer: Gaiman/Morrison/Seagle/various

Artist(s): various

Editor: Roeberg

Format: 96pp. one-shot tbd 4Q '97

Featuring an original SANDMAN story, peeks at new series, and a wide array of familiar characters, this special spins wild, festive tales ranging from seasonal satire to surrealistic holiday horror.

#### VERTIGO VISIONS: DOCTOR THIRTEEN

Writer: Howarth

Penciller: Oeming

Inker: Howarth

Editor: Hilty

Format: 64pp. One-shot Mando 3Q '97

A dizzyingly-propelled, blackly humorous tale of Dr. Terrence Thirteen, who finds his tightly-clutched reality unraveling at the hands of a powerful artificial intelligence.

#### WEIRD WAR TALES

Writer: Morrison/Lansdale/Milligan/various

Artist(s): Corben/Lloyd/Kuper/various

Cover Artist: Kaluta/Pratt/Fabry/Bradstreet

Editor: Alonso

Format: 4 issues Rebax 2Q '97

This four-issue miniseries recaptures the spirit of the classic DC anthology injected with a VERTIGO twist and, like BATMAN: BLACK AND WHITE, features a veritable roll call of the best artists and writers in the medium exploring many sides of a single subject--in

#### WITCHCRAFT: LE TERREUR

Writer: J. Robinson  
Artist(s): Zulli  
Editor: Rottenberg  
Format: 3 issues Rebax 4Q '97

The power of the three witches is ignited by a desperate young woman's attempt to save her lover from the guillotine.

#### HELIX

#### BLOODY MARY: LADY LIBERTY

Writer: Ennis  
Artist(s): Ezquerra  
Editor: Moore  
Format: tbd 3Q '97

Mary Malone, combat veteran of World War III, returns with her comrade-in-arms, the Major, to face a mad evangelist who's taken over Manhattan and plans to create a ghastly heaven on earth.

#### CYBERELLA

Writer: Chaykin  
Artist(s): Cameron  
Editor: Moore  
Format: Mando

Upcoming plot twists include a hostile takeover in hell, a new head of MacroCorp, and an encounter with the only surviving alien from the Roswell incident, who's not what anyone expects.

#### THE DOME: GROUND ZERO

Writer/Artist(s): Gibbons/MCKie  
Editor: Moore  
Format: 64pp. One-shot Prestige 3Q '97

It could be the end of the world unless two Navy officers can stop a deadly alien artifact. Illustrated with a radical new technique of computer-generated and painted art.

#### MICHAEL MOORCOCK'S MULTIVERSE

Writer: Moorcock  
Artist(s): various  
Editor: Moore  
Format: 12 issues Rebax 3Q '97

An all-new comic-book series created and written by one of the legendary fantasy/sf writers of all time, featuring Elric and other characters from Moorcock's "Eternal Champion" pantheon.

#### SHEVA'S WAR

Writer/Artist(s): Moeller  
Editor: Moore  
Format: 5 issues Miraweb 1Q '98

Taramai is a backwater world, removed from galactic centers of power... or so it seems. But when an army of Swallowing Men invades Taramai, the planet's militia commander, Ahmi Sheva, must defend her world from the deadly interests that would destroy it.

**STAR-CROSSED**

Writer/Artist(s): Howarth

Editor: Moore

Format: 3 issues Mando 2Q '97

Dyltah is a wanderer, a genetically-engineered woman who lives alone, wandering the currents of space... until she falls for a sentient asteroid named Saa. Their love is put to the test when a war breaks out among the outer planets.

**TRANSMETROPOLITAN**

Writer: Ellis

Penciller: Robertson

Editor: Moore

Format: Mando Mature 3Q '97

Gonzo journalism in the city of the future! Caleb Newcastle is a writer who can only work in the City... but is the City ready for him?

**VERMILLION**

Writer: Shepard

Artist(s): Davison/DEMulder/Totleben/Erskine

Editor: Moore

Format: Mando

Jonathan Cave meets oddly-changed acquaintances from his pre-Vermillion life, visits a strange walled city within the city, and discovers a virtual-reality library.

**MASS MARKET****ANIMANTACS**

Writer: various

Penciller: various

Inker: various

Editor: Graff

Format: Standard

Monthly adventures of the Warner Sibs and supporting cast members including Slappy the Squirrel, Goodfeathers, and Minerva Mink.

**CARTOON NETWORK PRESENTS**

Writer: S.Henderson/various

Artist(s): various

Editor: B.Taggart

Format: Standard 2Q '97

Lead and backup stories featuring popular characters such as The Herculoids, Atom Ant, and Quick Draw McGraw, as well as new Cartoon Network regulars Dexter's Laboratory and Space Ghost Coast-to-Coast.

**THE FLINTSTONES AND THE JETSONS**

Writer: Carlin/various

Artist(s): various

Editor: B.Taggart

Format: Standard 2Q '97

Rotating lead and backup stories present everyone's favorite Stone

**Age and Futurific Families.****GROSS POINT**

Writer: various

Penciller: S.Taggart

Editor: Pasko

Format: Miraweb 2Q '97

Horror-comedy for all ages in the world's most bizarre town. It's not just a laugh, it's a scream.

**HITCHHIKER'S GUIDE TO THE GALAXY TRADE PAPERBACK**

Writer: Adams/Carnell

Penciller: Leialoha

Inker: Baskerville/Nichols/Rodier/Leialoha

Editor: Kahan

Format: 144pp. One-shot Tpb 2Q '97

Collecting the three-issue miniseries adaptation of the best-selling novel. Co-published with Byron Preiss Visual Productions.

**LOONEY TUNES**

Writer: various

Artist(s): various

Editor: Graff

Format: Standard

The new adventures of the stars of the movie Space Jam.

**PINKY & THE BRAIN**

Writer: various

Penciller: Carzon

Inker: DeCarlo

Editor: Graff

Format: Standard

Pinky and the Brain try to take over the world every month in their own comic.

**SCOOBY-DOO**

Writer: Griep/various

Artist(s): various

Editor: B.Taggart

Format: Standard 2Q '97

Get ready for classic Scooby in an all-new style as the Scooby-Doo Detective Agency moves into the now.

**PARADOX PRESS**

(All Paradox Mysteries and Big Books are suggested for mature readers.)

**A HISTORY OF VIOLENCE**

Writer: J.Wagner

Artist(s): Locke

Editor: Helfer

Format: 296pp. One-shot PTP 1Q '97

A respected citizen and family man is haunted by a secret past--one that is about to blow wide open.

Co-published with Pocket Books.

#### THE BIG BOOK OF VICE

Writer: Vance

Artist(s): various

Editor: Higgins

Format: 192pp. One-shot Big Book uns

This Big Book looks at the sordid history and practice of America's favorite unsanctioned pastimes.

#### THE BIG BOOK OF THE UNEXPLAINED

Writer: Moench

Artist(s): various

Editor: Higgins

Format: 192pp. One-shot Big Book 1Q '97

Strange phenomena take center stage in these weird tales of such mysteries as crop circles, alien abductions, and even Bigfoot.

A sort-of sequel to THE BIG BOOK OF CONSPIRACIES.

#### GON

Writer/Artist(s): Tanaka

Editor: Helfer

Format: 160pp. 2 issues PAC Uns

Two new volumes feature the mammoth 80-page epic "Gon Becomes a Turtle" as well as the 'saur 'n the hood story "Gon and His Posse."

#### GREEN CANDLES

Writer: DE Haven

Artist(s): R. Smith

Editor: Helfer

Format: 296pp. One-shot PTP 1Q '97

This edition of GREEN CANDLES re-presents the original three-volume series in a single volume. Co-published with Pocket Books.

#### MAD MAGAZINE

Writer/Artist(s): The Usual Gang of Idiots

Editor: Ficarra/Meglin

Format: 48pp. Magazine

It's humor and satire with a whole new look, modern cartoonists such as Peter Kuper, Kyle Baker and Bill Wray, and a whole lot more! What are you waiting for? Buy it already!

#### MAD SUPER SPECIAL

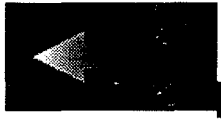
Writer/Artist(s): The Usual Gang of Idiots

Editor: Ficarra/Meglin

Format: 80pp. 9x Magazine

Get a little more MAD with these wacky collections housing classic garbage you might have missed.







## ➡ Awesome Entertainment Arrives

Comics creators Rob Liefeld and Jeph Loeb have teamed up with former Malibu Comics President Scott Rosenberg to form Awesome Entertainment, a new company whose comic books will serve as the basis for movies, TV shows, interactive games, and toys.

As a result of the formation of the new company, all titles formerly published by Maximum Press will now be published by Awesome, starting with **Judgment Day Alpha**. These include **Agent: America #1**, **Avengelyne/ Warrior Nun Arealia II: The Nazarene Affair**, **Supreme #51**, and **Supreme Collected Edition #2**. New titles to come from Awesome later this year will include **RE:GEX**, both by Liefeld & Loeb, and **The Coven** by Loeb and Ian Churchill.

Liefeld will act as the new company's President and CEO and Loeb will serve as Awesome Publisher and Executive Vice President. Liefeld and Loeb's last partnership was as artist and writer, respectively, for Marvel's **Captain America**.

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Click [here](#) for the rest of the story and this week's news.

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# **Diamond**

## **News**

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## Week of 5/12/97

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### Awesome Entertainment Arrives

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Liefeld will act as the new company's President and CEO and Loeb will serve as Awesome Publisher and Executive Vice President. Liefeld and Loeb's last partnership was as artist and writer, respectively, for Marvel's **Captain America**.

"With the success the major studios have experienced licensing and merchandising major comic book-based properties," Liefeld said, "we all felt there was room in the market to create cool new characters and concepts for the entire entertainment industry."

Loeb-who, in addition to his comics work, has more than 30 films to his credit, including **Teen Wolf** and **Commando**-added, "Rob is the rocket, Scott is Mission Control, and my job is to provide the fuel and best crew."

Rosenberg will remain Chairman of Platinum Studios, where he is currently acting as Executive Producer of Universal's movie version of **Prime**, Tribune Entertainment's **Night Man** TV series, and USA Network's animated **Ultraforce** series-all of which Rosenberg helped develop during his tenure with Malibu. Another Malibu property, **Men in Black**, will be turned into a live-action film and an animated series later this year.

## Crusade Announces Guaranteed In Store Policy

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Beginning with titles solicited in May, Crusade Entertainment guarantees new product will ship on a specific date.

Each title in *Previews* will be marked with a "Guaranteed In Store" icon which will also carry the date the product will reach stores.

The first titles debuting under this new program include **Shi: Heaven and Earth #1 A & B Covers**. This title marks the first new Shi story arc in three years and is guaranteed to reach stores by July 2. In addition, the **Shi 1998 Calendar** and **Limited Edition Oversized Shi Door Poster** are guaranteed to arrive on July 23 and July 16, respectively.

## Vertigo's Lou Stathis Passes Away

---

Vertigo Editor Lou Stathis passed away May 4 after a ten-month battle with brain cancer. He was 44 years old. "Lou had a brilliant mind, a razor sharp wit, and a tenacious spirit," said Executive Editor of Vertigo Karen Berger. "He was totally dedicated to his job at DC and brought an intelligence and a sense of challenge to everything he approached." Stathis began at Vertigo as an editor in 1993, where he worked on titles such as **Animal Man**, **Black Orchid**, **Hellblazer**, **Doom Patrol**, and **Industrial Gothic**.

## DC Statue Line is Endless!

---

DC Comics plans to continue its series of cold-cast porcelain statues of members of The Endless from **The Sandman** later this year with a statue of Destiny. The statue features a cloaked Destiny-sculpted by William Pasquet and based on sketches by Michael Zulli-walking through his garden, book in hand. The statue will come with an eight-page chapbook of sketches and promotional material.

## Marvel's Golden Age Delayed

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**The Golden Age of Marvel TP** listed in the May **Previews** has been delayed, but it will be solicited in the future.

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## Week of 5/5/97

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### Harvey Award Winners Announced

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The 1997 Harvey Awards were held April 25 at WonderCon in Oakland, California. Taking first place in the Harvey count were Fantagraphics' **Acme Novelty Library** by Chris Ware and labelmate Dan Clowes' **Eightball**. Both titles won three separate Harveys each. Also grabbing multiple awards was Alex Ross for his work on **Kingdom Come**.

Harveys were awarded in the following categories:

<b>Best Biographic, Historical or Journalistic Presentation</b>	<b>The Comics Journal</b> , edited by Gary Groth & Tom Spurgeon
<b>Best American Edition of Foreign Material</b>	<b>Gon</b> by Masahi Tanaka, edited by Andrew Helfer
<b>Best Syndicated Strip</b>	<b>Dilbert</b> , by Scott Adams
<b>Best Domestic Reprint Project</b>	<b>Batman: The Dark Knight Returns-10th Anniv. HC Ed.</b> , by Frank Miller
<b>Best Continuing or Limited Series</b>	<b>Eightball</b> by Dan Clowes, edited by Gary Groth
<b>Best Writer</b>	Dan Clowes for <b>Eightball</b>
<b>Best Cartoonist</b>	Jeff Smith for <b>Bone</b>
<b>Best Artist</b>	Alex Ross for <b>Kingdom Come</b>
<b>Best Letterer</b>	Dan Clowes for <b>Eightball</b>
<b>Best Inker</b>	Mark Schultz for <b>Xenozoic Tales</b>
<b>Best Colorist</b>	Chris Ware for <b>Acme Novelty Library</b>
<b>Best Graphic Album of Previously Published Work</b>	<b>Astro City: Life in the Big City</b> by Kurt Busiek and Brent Anderson, edited by Ann H. Busiek
<b>Best Graphic Album of Original Work</b>	<b>Fax from Sarajevo</b> by Joe Kubert, edited by Bob Cooper
<b>Best Cover Artist</b>	Alex Ross for <b>Kingdom Come #1</b>
<b>Best New Talent</b>	Jessica Abel
<b>Best Anthology</b>	Dark Horse Presents, edited by Bob Schreck
<b>Best Single Issue or Story</b>	Acme Novelty Library #7, by Chris Ware edited by Kim Thompson
<b>Best New Series</b>	Leave it to Chance by James Robinson and Paul Smith, edited by Jonathan Peterson
<b>Special Award for Excellence in Presentation</b>	Acme Novelty Library by Chris Ware, edited by Kim Thompson
<b>Special Award for Humor</b>	Sergio Aragones

## **The Jack Kirby Hall of Fame Awards**

<b>Retroactive Kirby Hall of Fame</b>	C.C. Beck, William Gaines
<b>Kirby Hall of Fame Lifetime Achievement Award</b>	Gil Kane, Joe Kubert, Julie Schwartz
<b>International Kirby Hall of Fame</b>	Moebius

## **Marvel Adds Gatefold Cover, Intros to Comics**

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Beginning in June, every Marvel comic book will include a gatefold cover revealing a double-sized introduction to the respective book's universe.

"[The new gatefold cover] offers a simple, engaging introduction to each title-perfect for new readers, faithful fans, and anyone interested in jumping into

a Marvel comic," said Marvel Executive Vice President Publishing Shirrel Rhoades.

Normally reserved for special editions, anniversaries, and milestones, the new gatefold cover enhancement will now serve as the standard for all Marvel books. Each gatefold combines all the essential elements needed for readers to dive into any Marvel comic.

According to Marvel Vice President of Sales Matt Ragone. "Our new gatefold packs two pages of easy-to-understand explanations inside every Marvel comic, without wasting space inside the issue."

The inside left page features an index of key characters-each with a concise biography and pertinent editorial. The roster rotates to include new heroes, villains, and supporting cast members, while updating the evolution of series stars. On the right, a short synopsis of the last few issues is featured, as well as highlights of plot developments and story-arc summaries.

This change will affect all April-solicited products from Marvel, including monthly comics, limited series, selected one-shots, and specials.



## Nicieza Named President & Publisher of Acclaim Comics

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Acclaim Entertainment recently announced that Fabian Nicieza had been promoted to the position of President and Publisher of Acclaim Comics.

Since joining Acclaim in 1996 as Senior Vice President and Editor-in-Chief, Nicieza has been credited with furthering the development of the company's comic book line-up, most notably in the case of **Turok: Dinosaur Hunter**, which has found new audiences as a hit comic and as a video game.

Reporting to Acclaim Entertainment Co-Chairman and CEO Gregory Fischbach, Nicieza will now oversee all worldwide development and strategic planning for Acclaim's comics division.

Fischbach said that Nicieza's promotion would continue to strengthen and expand Acclaim's position in the comics industry. "Fabian's unique and far-ranging creativity, marketing, and management expertise was central to transforming **Turok**, an Acclaim comic book character, into a number-one selling video game in both the United States and Europe."

## New Roddenberry Series Renamed

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The upcoming syndicated series **Gene Roddenberry's Battleground Earth** has been re-titled **Gene Roddenberry's Earth: Final Conflict** so as to avoid conflicts with another project of a similar name. In addition, actor Kevin Kilner has signed on to head the cast of the hour-long action show about a group of aliens that arrive on Earth offering solutions to some of the world's problems. Kilner plays human intelligence office William Boone, a man who gets caught between the aliens and the human resistance who believe the aliens have a "dark, hidden" agenda.

**NEWS ARCHIVE - WEEK OF 4/28/97**

**NEWS ARCHIVE - WEEK OF 4/21/97**

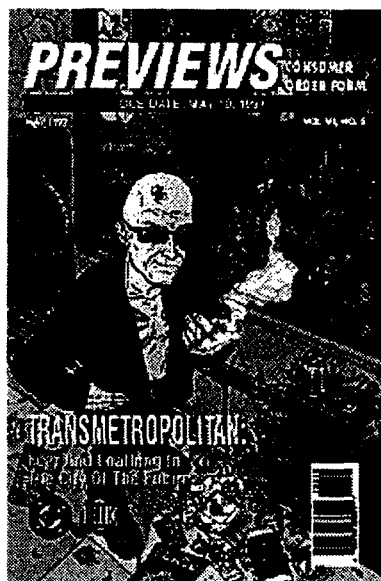
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A list of product cancellations



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A list of product cancellations

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**DiamondWeb**

## RETAILER FORUM

This area is designed for comic book or specialty market retailers who have an account with **DCD** or would like to establish such an account. We've established this forum as a supplement to your normal daily, weekly, and monthly interaction with **DCD**. Through this forum, you can access **DCD** news and information, download order forms, find out new ways to upload your orders, and even post messages to other retailers!

When this area is online, access to the features here will require a current **DCD** account with a **DCD** BBS-OnLine Service password. If you are a **DCD** account in good standing but do not have a BBS/OnLine Service Password, contact Diamond Customer service at [service@diamdcom.com](mailto:service@diamdcom.com) to setup an OnLine account.

In the meantime, the list below shows features that will be added to the **DiamondWeb Retailer Forum** by the summer of 1997. Please let us know if there are any functions that you would like to see in addition to those listed. You can find out how to reach us by linking to the [Contacts](#) page.

### Retailer News & Notes!

- ☐ Industry News
- ☐ Diamond News
- ☐ Products Notes (Brief Notes, Shipping Update, Price Changes, No Longer Available, Future Returns, Allocated Products)
- ☐ Sale Specials
- ☐ Key Contacts

### Weekly Tools

- ☐ Your Current Invoice
- ☐ Expected Shipping This Week
- ☐ Star System In-Stock Lists
- ☐ Previews Updates
- ☐ TRU In-Stock Lists
- ☐ TRU Order Increase Checklist
- ☐ Authorized Returns/Future Returns

## Monthly Tools

- ☐ Previews Order Form file
- ☐ Previews text file
- ☐ Important Order Form Due Dates
- ☐ Ordering Information (including discount page, order form key, and Terms of Sale)
- ☐ Please Inquire List
- ☐ Cancellations List
- ☐ Previews Bag Stuffers

## Order Now!

Instructions for downloading the current Diamond Order Form in Adobe® PDF format as well as the current **Previews on Disk** program for both DOS and Macintosh. You'll also find detailed instructions for uploading your order form to Diamond's Order Form Upload FTP site or the Diamond BBS.

## Retailer Message Board

Share your thoughts with other retailers, leave messages for various Diamond departments, or fill out a retailer survey!

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# TOP 300 COMICS FOR OCTOBER 1996

Top-selling Comics for October 1996, based on pre-orders through Diamond and Heroes World Distributors. Estimated sales are available for all non-Marvel comics. For a more comprehensive description of how this list was created, see the notes at the end of the list.

#	Title	Publisher	estimated # sold (1000's)	Price
1	X-Men #59	Marvel		\$1.95 c
2	Uncanny X-Men #339	Marvel		\$1.95 c
3	Wolverine #108	Marvel		\$1.95 c
4	Spawn the Impaler #1	Image (t)	173.0	\$2.95 c
5	Spawn #55	Image (t)	163.1 +1.7%	\$1.95 c
6	Fantastic Four vol. 2 #2	Marvel		\$1.95 c
7	DC Marvel Access #1	DC	150.8	\$2.95 c
8	Iron Man vol. 2 #2	Marvel		\$1.95 c
9	Generation X #22	Marvel		\$1.95 c
10	Curse of the Spawn Part 2	Image (t)	137.1 -13.1%	\$1.95 c
11	Captain America vol. 2 #2	Marvel		\$1.95 c
12	Avengers vol. 2 #2	Marvel		\$1.95 c
13	X-Man #22	Marvel		\$1.95 c
14	X-Force #61	Marvel		\$1.95 c
15	Spiderman #75	Marvel		\$2.95 c
16	X-Men Unlimited #13	Marvel		\$2.95 c
17	Gen 13 #14	Image (w)	122.1 -9.2%*	\$2.50 c
18	X-Factor #129	Marvel		\$1.95 c
19	Cable #38	Marvel		\$1.95 c
20	Magneto #2	Marvel		\$1.95 c
21	Amazing Spiderman #418	Marvel		\$1.50 c
22	X-Men: Rise of Apocalypse #3	Marvel		\$1.95 c
23	Mystique and Sabretooth #1	Marvel		\$1.95 c
24	Excalibur #104	Marvel		\$1.95 c
25	Spectacular Spiderman #241	Marvel		\$1.50 c
26	Sensational Spiderman #11	Marvel		\$1.95 c
27	X.S.E. #2	Marvel		\$1.95 c
28	Witchblade #10	Top Cow	92.5	\$2.50 c*
29	Lady Death the Crucible #1	Chaos	91.8	\$3.50 c
30	Tales of the Witchblade #1	Top Cow	87.4	\$2.95 c*
31	Incredible Hulk #448	Marvel		\$1.50 c
32	Green Lantern #81 (enhanced)	DC	72.4 +31.4%	\$3.95 c
33	Elektra #2	Marvel		\$1.95 c
34	Star Wars Shadows Empire #6	DHC	71.1 +1.4%	\$2.95 c
35	X-Files #23	Topps	70.8 -0.7%	\$2.95 c*
36	Batman #537	DC	70.1 -4.2%	\$1.95 c
37	Darkchylde/Glory #1	Image (e)	68.9	\$2.95 c - X
38	Supergirl #4	DC	67.4 +0.6%	\$1.95 c
39	Wildcats #33	Image (w)	66.4 -4.3%*	\$2.50 c
40	Darkchylde/Avengelyne #1	Maximum	65.2	\$2.99 c - X
41	Star Wars Golden Age Sith #1	DHC	65.2	\$2.95 c
42	Detective Comics #704	DC	64.2 -6.3%	\$1.95 c
43	Batman The Long Halloween #1	DC	63.3	\$4.95 c
44	Venom: Tooth and Claw #1	Marvel		\$1.95 c
45	Superman #118	DC	62.8 -2.6%	\$1.95 c
46	Nightwing #3	DC	56.7 +4.0%	\$1.95 c
47	X-Files Season One #4	Topps	56.3 +1.6%	\$3.95 c*- X
48	Journey Into Mystery #504	Marvel		\$1.50 c
49	Crypt of Dawn #1	Sirius	54.6	\$2.95 c
50	Batman Shadow of the Bat #57	DC	54.0 +0.7%	\$1.95 c
51	Spiderman Unlimited #14	Marvel		\$2.95 c
52	Spiderman: Redemption #4	Marvel		\$1.50 c
53	Abominations #1	Marvel		\$1.50 c
54	Superman/Wonder Woman #1	DC (e)	53.4	\$4.95 c

55	Batman Legends Dark Kn #89	DC	51.6	-0.4%	\$1.95	c
56	Robin #36	DC	51.3	-6.2%	\$1.95	c
57	Preacher #20	DC (v)	51.3	+2.2%	\$2.50	c
58	Preacher Special Story #1	DC (v)	49.8		\$4.95	c
59	Batman Death of Innocents #1	DC	49.3		\$3.95	c
60	Flash #120	DC	49.2	-7.7%	\$1.75	c
61	Robin Plus #1	DC	49.0		\$2.95	c
62	Catwoman #40	DC	48.4	+0.2%	\$1.95	c
63	Spiderman Team-Ups #5	Marvel			\$2.95	c
64	Lady Death Women Gallery #1	Chaos	47.4		\$2.25	c
65	Worlds Finest Superboy #1	DC	46.7		\$4.95	c
66	What If? #92	Marvel			\$1.50	c
67	Shi: Kaidan #1	Crusade	45.8		\$2.95	b*
68	Wonder Woman #116	DC	44.9	0.0	\$1.95	c
69	Untold Tales of Spiderman 96	Marvel			\$1.95	c
70	Green Lantern Plus #1	DC	44.2		\$2.95	c
71	The Dreaming #7	DC (v)	43.9	-4.6%	\$2.50	c
72	Untold Spiderman #16	Marvel			\$0.99	c
73	Wetworks #22	Image (w)	43.0	-4.7%	\$2.50	c
74	Star Fleet Academy #1	Marvel			\$1.95	c
75	Cyberforce #28	Top Cow	42.7	-18.5%	\$2.50	c*
76	Batman Gordons Law #1	DC	41.1		\$1.95	c
77	Avengelyne #0	Maximum	40.9	+10.5%	\$2.99	c
78	Azrael #24	DC	40.7	-1.0%	\$1.95	c
79	Marvel Fanfare #4	Marvel			\$0.99	c
80	Daily Bugle #1	Marvel			\$1.95	b
81	Silver Surfer #123	Marvel			\$1.50	c
82	Professor X and X-Men #14	Marvel			\$0.99	c
83	Astro City vol. 2 #3	Homage	39.2	-3.0%	\$2.50	c*
84	Teen Titans #3	DC	39.0	-4.2%	\$1.95	c
85	Azrael Plus #1	DC	38.6		\$2.95	c
86	Daredevil #359	Marvel			\$1.50	c
87	Star Trek: Voyager #2	Marvel			\$1.95	c
88	Angels of Destruction	Marvel			\$2.50	c
89	Star Trek: DS9 #2	Marvel			\$1.95	c
90	Superboy #34	DC	37.5	-12.4%	\$1.95	c
91	Wonder Woman Annual #2	DC	37.3		\$2.95	c
92	Weapon Zero #8	Top Cow	36.0	-8.6%*	\$2.50	c*
93	2099 World of Tomorrow #4	Marvel			\$2.50	c
94	Black Knight: Exodus	Marvel			\$2.50	c
95	Backlash #25	Image (w)	35.2	+0.3%	\$3.95	c
96	Impulse #20	DC	34.5	+1.5%	\$1.75	c
97	Hitman #9	DC	34.5	-10.9%	\$2.25	c
98	Superman Adventures #2	DC	34.4	-27.7%	\$1.75	c
99	Aquaman #27	DC	34.2	-12.5%	\$1.75	c
100	Glory/Celestine Dark Ang #2	Image (e)	34.1	-11.9%	\$2.50	c - X
101	Birds of Prey Manhunt #4	DC	33.7	+4.0%	\$1.95	c
102	X-O Manowar vol. 2 #1	Acclaim	33.4	+138.6**	\$2.50	c
103	Grifter #4	Image (w)	33.0	-4.1%	\$2.50	c
104	House of Secrets #3	DC (v)	31.9	-3.9%	\$2.50	c
105	Superboy and the Ravers #4	DC	31.8	-1.2%	\$1.95	c
106	Starman #25	DC	31.3	+0.3%	\$2.25	c
107	Punisher #14	Marvel			\$1.50	c
108	BW Smith Storyteller #1	DHC	31.1		\$4.95	c
109	Books of Magic #31	DC (v)	30.8	+1.0%	\$2.50	c
110	Vampirella 25th Anniv Spec	Harris	30.4		\$5.95	c*
111	Stormwatch #41	Image (w)	30.3	-2.6%	\$2.50	c
112	Uncanny Origins #4	Marvel			\$0.99	c
113	Hellboy Wake the Devil #5	DHC	30.1	+1.0%	\$2.95	c
114	Star Lord #1	Marvel			\$2.50	c
115	Brass #3	Image (w)	28.6	-2.1%*	\$2.50	c
116	Crow Wild Justice #1	KSP	28.4		\$2.95	c**
117	Ghost Rider #80	Marvel			\$1.50	c
118	Legion of Superheroes #87	DC	27.8	-15.5%	\$2.25	c
119	Glory #16	Image (e)	27.7	-5.8%	\$2.50	c - X

120	Legionnaires #43	DC	27.3	+8.3%	\$2.25	c
121	Batman and Robin Advent #13	DC	27.2	+1.9%	\$1.75	c
122	Vampirella Strikes #7	Harris	27.1		\$2.95	c*
123	Lobo Demon Helloween #1	DC	26.2		\$2.25	c
124	Lady Rawhide #1	Topps	26.1		\$2.95	c*
125	Allegra #3	Image (w)	26.0	-12.8%*	\$2.50	c
126	Strangers in Paradise v3 #2	Homage	25.4		\$2.75	c*
127	Night Force #1	DC	25.2		\$2.25	c
128	Treehouse of Horrors #1	Bongo	25.0		\$2.50	c*
129	Simpsons #25	Bongo	24.9	+6.9%	\$2.25	c*
130	Hellblazer #108	DC (v)	24.9	+0.8%	\$2.25	c
131	Bloody Mary #3	DC (h)	24.7	-9.2%	\$2.25	c
132	Legionnaires Annual #3	DC	24.3		\$3.50	c
133	Razor vol. 2 #1	LNS	24.2		\$3.95	c
134	Power of Shazam #21	DC	24.0	-22.6%	\$1.75	c
135	Lobo #34	DC	23.9	-0.4%	\$2.25	c
136	Tempest #2	DC	23.9	-23.4%	\$1.75	c
137	Evil Ernie #1	Chaos	23.7		\$2.50	b
138	Friends of Maxx #2	Image (i)	23.5		\$2.95	c
139	Lobo Death and Taxes #3	DC	23.3	-3.3%	\$2.25	c
140	Savage Dragon Destroyer D #1	Image	23.3		\$3.95	c
141	Sovereign Seven #17	DC	23.2	-20.8%	\$1.95	c
142	New Gods #13	DC	23.2	-18.9%	\$1.95	c
143	Ash Fire Within #3 cover A	Event	22.5		\$2.95	c*
144	Adventures of the X-Men #9	Marvel			\$0.99	c
145	Madman Comics #11	DHC	22.4	-1.8%**	\$2.95	c
146	Predator Dark River #4	DHC	22.3	-5.9%	\$2.95	c
147	Green Arrow #115	DC	21.9	-24.0%	\$2.25	c
148	Black Lamb #2	DC (h)	21.8	-20.1%	\$2.50	c
149	Youngblood #13	Image (e)	21.8	-6.0%	\$2.50	c - X
150	Grifter and the Mask #2	DHC	21.7	-20.5%	\$2.50	c
151	Sandman Mystery Theatre #45	DC (v)	21.6	+3.8%	\$2.50	c
52	Spectre #48	DC	21.6	-20.3%	\$2.25	c
153	Green Lantern #81 (regular)	DC	21.5		\$1.75	c
154	Green Lantern Gallery #1	DC	21.4		\$3.50	c
155	Lady Supreme #4	Image (e)	21.3	-3.6%	\$2.50	c - X
156	Tomoe #1 fan apprec. ed.	Crusade	20.8		\$2.95	c*
157	Ess. Vertigo Sandman #5	DC (v)	20.7	-4.2%	\$1.95	c
158	Sovereign Seven Annual #2	DC	20.5		\$2.95	c
159	Terminal City #6	DC (v)	20.5	-4.2%	\$2.50	c
160	Supreme #43	Image (e)	20.2	+1.5%	\$2.50	c - X
161	Showcase 96 #11	DC	20.0	+16.3%	\$2.95	c
162	Leave It To Chance #2	Homage	19.7	-19.6%	\$2.50	c*
163	Scare Tactics #1	DC	19.4		\$2.25	c
164	Ash Fire Within #3 cover B	Event	19.3		\$2.95	c*
165	Steel #33	DC	19.1	-0.5%	\$1.95	c
166	Aztek The Ultimate Man #5	DC	19.1	-7.3%	\$1.75	c
167	Mythos The Final Tour #1	DC (v)	19.1		\$5.95	c
168	Adventures of Spiderman #9	Marvel			\$0.99	c
169	Stray Bullets #11	El Capitan	18.2		\$2.95	b
170	Bone #12 reprint	Image (cb)	17.7	+47.5%	\$2.95	c
171	Bionix #1	Maximum	17.6		\$2.99	c - X
172	Decade of Dark Horse #4	DHC	17.3	-4.9%	\$2.95	c
173	Space Jam #1	DC (wb)	17.1		\$2.50	c
174	Seekers Into Mystery #11	DC (v)	16.6	-1.2%	\$2.50	c
175	Teenage Mutant Ninja Tur #4	Image	16.6	-12.2%*	\$1.95	b
176	Grendel Devils Legacy #3	DHC	16.4	+1.2%	\$2.75	c - X
177	Battlestar Galac Journeys #4	Maximum	16.2	0.0	\$2.99	c
178	1111 #1	Crusade	16.2		\$2.95	b*
179	Cyberella #4	DC (h)	16.1	-10.6%	\$2.25	c
80	Body Bags #3	DHC (bn)	15.8	-6.5%	\$2.95	c - X
81	Poison Elves #17	Sirius	15.7	+0.6%	\$2.50	b
182	Power Rangers Zeo Youngbl #1	Image (e)	15.7		\$2.95	c - X
183	Jaguar God #6	Verotik	15.5		\$2.95	c*
184	Satanika #5	Verotik	15.0		\$2.95	c*



185	Ultraforce #13	Marvel			\$1.50	c
186	Black Pearl #2	DHC	14.7	-23.8%	\$2.95	c
187	Newmen #23	Image (e)	14.5	-2.0%	\$2.50	c - X
188	Vermillion #3	DC (h)	14.4	-11.7%	\$2.25	c
189	Blood A Tale #2	DC (v)	14.2	-15.5%	\$2.95	c
190	Elfquest #6	Warp Gr	14.2	-5.3%	\$4.95	b*
191	Dark Horse Presents #114	DHC	14.2	+121.9%	\$2.95	b
192	ER Burroughs Tarzan #4	DHC	13.9	-9.2%	\$2.95	c
193	Priest #3	Maximum	13.4	-18.3%	\$2.99	c - X
194	Hate #25	FBI	13.3		\$2.95	c*
195	Ranma 1/2 V #11	Viz	12.9	+1.6%	\$2.95	b*
196	Gunsmith Cats Return Grey #3	DHC (m)	12.7	-0.8%	\$2.95	b
197	Power Rangers Zeo #2	Image (e)	12.6	-34.7%	\$2.50	c - X
198	Vanguard Strange Visitors #1	Image	12.6		\$2.95	c
199	Vertigo Verite Unseen H #4	DC (v)	12.6	-5.3%	\$2.50	c
200	Hazard #6	Image (w)	12.6	-11.9%	\$2.25	c
201	Gemini Blood #4	DC (h)	12.6	-13.7%	\$2.25	c
202	Hercules: Legendary Journ #5	Topps	12.5	-10.1%	\$2.95	c*
203	Rune: Hearts of Darkness #2	Marvel			\$1.50	c
204	Prime #13	Marvel			\$1.50	c
205	Kid Supreme #6	Image (e)	12.4	-4.6%	\$2.50	c - X
206	Real Adv. Jonny Quest #2	DHC	12.3	-30.1%	\$2.95	c
207	Incredible Hulk Magazine	Marvel			\$3.95	c
208	Cerebus #211	Aardvark	12.2	+0.8%	\$2.25	b*
209	Pinky and the Brain #6	DC (wb)	12.1	-0.8%	\$1.75	c
210	Asylum #8	Maximum	12.0	-9.1%*	\$2.99	b
211	Ess. Vertigo: Swamp Thing #2	DC (v)	11.6	-18.9%	\$1.95	b
212	Witchblade Coll. Ed. #4	Top Cow	11.1	-26.5%	\$4.95	c*
213	Rack and Pain Killers #3	Chaos	11.1	-21.3%	\$2.95	c
214	Razor Uncut #27	LNS	10.9	-0.9%	\$3.00	b
215	Razor Uncut #28	LNS	10.9	0.0	\$3.00	b
216	Blade of Immortal Genius #1	DHC (m)	10.8	+14.9%	\$2.95	b
217	Chronowar #3	DHC (m)	10.8	-8.5%	\$2.95	b
218	Gamera #3	DHC	10.8	-8.5%	\$2.95	c
219	Legend Mother Sarah City #1	DHC (m)	10.2	+10.9%**	\$3.95	b
220	Takion #7	DC	10.0	-39.4%	\$1.75	c
221	Hari Kari: Rebirth #1	Blackout	10.0		\$2.95	c*
222	Cyberfrog: Reservoir Frog #2	Harris	9.8	-13.3%	\$2.95	c*
223	Mike Danger #7	Big Ent	9.8	-3.0%	\$2.25	c*
224	Primortals #6	Big Ent	9.7	-5.8%	\$2.25	c*
225	Battle Angel Alita VII #1	Viz	9.7	+9.0%	\$2.95	b*
226	Knights on Broadway #4	Broadway	9.6	-4.0%	\$2.95	c - X
227	Donald Duck #300	Gladstone	9.5		\$2.25	c*
228	Animaniacs #20	DC (wb)	9.4	-7.8%	\$1.75	c
229	Lady Justice #7	Big Ent	9.3	-4.1%	\$2.25	c*
230	Horseman #2	Kevlar	9.3		\$2.95	c*
231	Grackle #2	Acclaim	9.3	-25.6%	\$2.95	b
232	Razor/Morbid Angel Soul #3	LNS	9.2	-12.4%	\$3.00	c
233	Usagi Yojimbo #6	DHC	9.1	-4.2%*	\$2.95	b
234	Fang: Testament #2	Sirius	8.9	-23.3%	\$2.50	b
235	Lillith: Demon Princess #2	Antarctic	8.8		\$2.95	c*
236	China and Jazz Double #1 reg	High Imp	8.7		\$3.00	b
237	Tomb of Dracula: Halloween	Marvel			\$3.95	c
238	Sabrina the Teenage Witch #1	Archie	8.6		\$1.50	c
239	Hellborne #2	LNS	8.3	-33.1%	\$3.00	c
240	Uncle Scrooge Adventures #42	Gladstone	8.2		\$1.50	c*
241	Morbid Angel Hell Back #1	LNS	8.2		\$3.00	b
242	Thundergod #4	Crusade	7.8	-8.2%	\$2.95	b*- X
243	Pandora #1 regular ed.	Brainstorm	7.7		\$3.00	b - X
244	Disney Comic Hits #15	Marvel			\$1.50	c
245	Big Bang Comics #5	Image	7.3	-2.7%	\$2.95	c
246	Astro City #1 offered again	Image	7.3		\$2.25	c
247	Xenozoic Tales #14	KSP	7.1		\$2.95	b**
248	I-Bots #7	Big Ent	7.0	0.0	\$2.25	c*
249	Tales From The Crypt #18	Gemstone	7.0		\$2.50	c

250	Acme Novelty Library #8	FBI	6.9		\$3.95 c*
251	New Love #2	FBI	6.9		\$2.95 b*
252	Spawn #45 offered again	Image (t)	6.8		\$1.95 c
253	Snowman 1944 #1	Entity	6.8		\$2.75 b*
254	Youngblood Classics #2	Image (e)	6.7	-37.4%	\$2.25 c - X
255	No Need For Tenchi #7	Viz	6.6	0.0	\$2.95 b*
256	Vampress Luxura #2 reg. ed.	Brainstorm	6.6		\$2.95 c - X
257	Demonique #2	LNS	6.5	-7.1%	\$3.00 c - X
258	Coventry #1	FBI	6.4		\$3.95 b*
259	Maison Ikkoku VI #3	Viz	6.3	-1.6%	\$3.50 b*
260	Icon #41	DC (m)	6.3	-6.0%	\$2.50 c
261	Gravediggers #4	Acclaim	6.3	+3.3%	\$2.95 b
262	Sonic the Hedgehog #42	Archie	6.2	+12.7%	\$1.50 c
263	Sonic Live Special #1	Archie	6.2		\$2.00 c
264	6 Lethal Origins #1	Byron Pr	6.2		\$2.50 c*
265	La Blue Girl #4	CPM (bb)	6.0	-7.7%	\$2.95 b*
266	Crystal Breeze Unleashed #1	High Imp	6.0		\$3.00 b
267	They Call Me The Skul #1	Byron Pr	5.9		\$2.50 c*
268	Walt Disney's Comics #607	Gladstone	5.8	+3.6%	\$5.95 c*
269	Primal Rage #2	Sirius	5.8	-54.7%*	\$2.95 c - X
270	Code Name: Scorpio #1	Antarctic	5.8		\$2.95 c*
271	Araknis #5	Mystic	5.8		\$2.50 c*- X
272	Hot Tails #8	FBI (e)	5.8	-7.9%	\$2.95 b*
273	Wise Son: White Wolf #2	DC (m)	5.7	-23.0%	\$2.50 c
274	Berlin #3	Black Eye	5.6		\$2.50 b*
275	Weird Science #18	Gemstone	5.6		\$2.50 c
276	Super Taboo #11	FBI (e)	5.5	-6.8%	\$3.50 b*
277	Return of Lum III #6	Viz	5.5	-1.8%	\$2.95 b*
278	Tribu #0	Good	5.5		\$2.95 c*
279	Big Blown Baby #3	DHC	5.5	-8.3%	\$2.95 b
280	Hellina: Hell's Angel #1 reg	Lightning	5.5		\$2.75 b*
281	Suit #1	Byron Pr	5.4		\$2.50 c*
282	Archie #455	Archie	5.4	+5.9%	\$1.50 c
283	Shock Suspensstories #18	Gemstone	5.4		\$2.50 c
284	Sonic Death Egg Saga #2	Archie	5.4	+1.9%	\$1.50 c
285	Previews Pres: Halloween #2	Diamond	5.3		\$3.00 c
286	Static #42	DC (m)	5.3	-1.9%	\$2.50 c
287	Riot Act Two #7	Viz	5.2	-1.9%	\$2.95 b*
288	Demon Gun #3	Crusade	5.0		\$2.95 b*
289	Betty and Veronica #107	Archie	5.0	+6.4%	\$1.50 c
290	Archie's X-Mas Stocking #4	Archie	4.9		\$2.00 c
291	Cheryl Blossom Hollywood #2	Archie	4.9	-7.5%	\$1.50 c
292	Hardware #46	DC (m)	4.9	0.0	\$2.50 c
293	Superfist Ayumi	FBI (e)	4.8		\$2.95 b*
294	Vamperotica #20 regular ed.	Brainstorm	4.8		\$2.95 c
295	Betty #45	Archie	4.7	+4.4%	\$1.50 c
296	Bio Booster Armor Guy V #6	Viz	4.7	0.0	\$2.95 b*
297	Glory #1 offered again	Image (e)	4.6		\$2.50 c
298	Veronica #59	Archie	4.5	+4.7%	\$1.50 c
299	Demon Beast Invasion #1	CPM (bb)	4.4		\$2.95 b*
300	Bacchus #18	Eddie Camp	4.4	0.0	\$2.95 b

## ADDITIONAL NOTES:

Note: This information was obtained from Diamond Distribution's DIAMOND DIALOGUE and Krause Publications' COMICS RETAILER, which publishes various sales charts every month, and is available to comics retailers. This listing includes sales of all comic books sold through Diamond, Capital City, and Heroes World, which constitutes 98-99% of all direct market comic book sales. This list only includes pre-orders, and does not include advance reorders, reorders, or cancellations. This listing also does not include trade paperbacks, magazines, or other non-comic items.

In October 1996, Capital City Distributors was purchased by Diamond

Distribution. Items listed above with an asterisk on the far right (\*) were offered by both Diamond and Capital City during October, and were listed in both the PREVIEWS and ADVANCE catalogs. Items with a double asterisk (\*\*) were offered only by Capital City during the month of October, and were listed only in ADVANCE. Marvel items were available exclusively through Heroes World Distribution. Non-Marvel items without an asterisk were exclusively available through Diamond. Orders for all items were placed through Diamond.

The letter on the far right indicates whether the book is published in color (c) or black and white (b). An "X" on the far right means that this item has been officially cancelled according to the Diamond Distribution; note that this does not mean this item is gone for good - frequently cancelled items are resolicited at a later date.

The above chart also includes comparisons between the sales on the most-recent issue and the last-available issue. Due to incomplete sales reports from Capital City between March and August 1996, these comparisons are only available for Diamond-exclusive publishers and a handful of non-exclusive items. An asterisk in the "percentage changed" column indicates the last-available issue was offered two months ago (August), and a double-asterisk indicates the last-available issue was offered three or more months ago.

It is important to note that these sales figures do not include newsstand sales; while it is estimated that roughly 75% of all comic books are sold through the direct market (i.e. to comic book specialty stores on a non-returnable basis at a high discount) and that only a handful of publishers offer their books through the newsstand market, it should be pointed out that newsstand sales can be significant for some publishers. For example, While Archie Comics sell several times more copies on the newsstand than in comic book stores. These figures also do not include sales through other direct-market distributors, such as Big Picture, Hobbies Hawaii, Hobby Games, and several other smaller distributors. Several non-exclusive publishers (about 20% of the market) offer their products through these smaller distributors, and in most cases these sales are insignificant compared to sales through Diamond Distribution, but it can add as much as 5-10% to a smaller-publisher's sales.

#### Publishers' Imprints:

##### DARK HORSE

l = Legends      bn = Blanc Noir      m = manga title

##### DC

v = Vertigo      h = Helix      m = Milestone  
p = Paradox      wb = Warner Brothers      e = Elseworlds

##### IMAGE

t = TMP Prod.      w = Wildstorm      tc = Top Cow  
e = Extreme      hb = Highbrow      cb = Cartoon Books  
i = I Before E      h = Homage

##### FANTAGRAPHICS

e = Eros

##### CALIBER

nw = New Worlds      t = tapestry

##### CENTRAL PARK MEDIA

bb = Bare Bear Press

##### ANTARCTIC PRESS

v = Venus Comics

# TOP 300 COMICS FOR APRIL 1997

Top-selling Comics for April 1997, based on pre-orders through Diamond and Heroes World Distributors. For a more comprehensive description of how this list was created, see the notes at the end of the list.

#	Title	Publisher	estimated # sold (1000's)		Price
1	Uncanny X-Men #345	Marvel	179.4		\$1.95 c
2	X-Men #65	Marvel	177.8		\$1.95 c
3	Fantastic Four #8	Marvel	154.9		\$1.95 c
4	Spawn #61	Image (t)	141.1	+0.3%	\$1.95 c
5	Wolverine #114	Marvel	139.6		\$1.95 c
6	Exciting X-Patrol #1	Marvel	135.3		\$1.95 c
7	Iron Lantern #1	Marvel	135.3		\$1.95 c
8	JLX Unleashed #1	DC	134.5		\$1.95 c
9	Magnetic Men / Magneto #1	Marvel	134.3		\$1.95 c
10	Challengers of Fantastic #1	Marvel	133.8		\$1.95 c
11	Spiderboy Teamup #1	Marvel	131.1		\$1.95 c
12	Iron Man #8	Marvel	130.7		\$1.95 c
13	Dark Claw Adventures #1	DC	130.4		\$1.95 c
14	Super Soldier Man of War #1	DC	127.8		\$1.95 c
15	Bat Thing #1	DC	123.3		\$1.95 c
16	Thorion of the New Asgods #1	Marvel	121.7		\$1.95 c
17	Generation Hex #1	DC	121.4		\$1.95 c
18	Avenger~ #8	Marvel	120.9		\$1.95 c
19	Captain America #8	Marvel	114.7		\$1.95 c
20	Generation X #28	Marvel	112.9		\$1.95 c
21	Lobo the Duck #1	DC	108.6		\$1.95 c
22	X-Man #28	Marvel	103.9		\$1.95 c
23	X-Men Unlimited #15	Marvel	99.2		\$2.99 c
24	JLA #6	DC	98.8	+12.8%	\$1.95 c
25	X-Factor #135	Marvel	98.5		\$1.95 c
26	Gen 13 #18	Image (w)	98.3	-0.3%*	\$2.50 c
27	X-Force #67	Marvel	96.4		\$1.95 c
28	Curse of the Spawn #8	Image (t)	94.0	-4.3%	\$1.95 c
29	Witchblade #14	Image (tc)	93.3	+2.6%	\$2.50 c
30	Darkness #5	Image (tc)	90.9	+3.5%	\$2.50 c
31	Cable #44	Marvel	90.0		\$1.95 c
32	Incredible Hulk #454	Marvel	83.8		\$1.95 c
33	Excalibur #110	Marvel	80.1		\$1.95 c
34	Amazing Spiderman #424	Marvel	79.1		\$1.95 c
35	Superman #124	DC	77.0	-63.9%	\$1.95 c
36	Action Comics #734	DC	74.3	-23.3%	\$1.95 c
37	Peter Parker Spiderman #81	Marvel	74.1		\$1.95 c
38	Adventures of Superman #547	DC	74.0	-26.4%	\$1.95 c
39	Superman Man of Steel #68	DC	72.3	-18.2%	\$1.95 c
40	Cable and X-Force 97 #1	Marvel	72.0		\$2.99 c
41	Spectacular Spiderman #247	Marvel	69.5		\$1.95 c
42	Sensational Spiderman #17	Marvel	66.8		\$1.95 c
43	Batman vs Aliens #2	DHC	65.5	-11.1%	\$2.95 c
44	Deadpool #6	Marvel	64.8		\$1.95 c
45	Beast #2	Marvel	64.6		\$2.50 c
46	Batman #543	DC	60.8	+1.7%	\$1.95 c
47	Gen 13 Bootleg #6	Image (w)	59.7	-7.4%	\$2.50 c
48	Detective Comics #710	DC	55.5	+2.0%	\$1.95 c
49	X-Files #29	Topps	55.4*	-0.7%	\$2.95 c
50	Batman Long Halloween #7	DC	54.2	+2.8%	\$2.95 c
51	Supergirl #10	DC	53.7	+0.8%	\$1.95 c
52	Lady Death Crucible #4	Chaos	52.1	+4.6%*	\$2.95 c
53	Wildcats #37	Image (w)	51.4	-4.5%	\$2.50 c
54	Preacher #26	DC (v)	50.4	+1.8%	\$2.50 c

55	Green Lantern #87	DC	47.7	+4.4%	\$1.75	c
56	Batman Legends Dark Kn #85	DC	47.1	+0.9%	\$1.95	c
57	Elektra #8	Marvel	46.8		\$1.95	c
58	Arcanum #2 (resolicitation)	Image (tc)	46.6	-37.4%	\$2.50	c
59	Thunderbolts #3	Marvel	46.3		\$1.95	c
60	Batman Shadow of the Bat #63	DC	46.1	+3.4%	\$1.95	c
61	Astro City #9	Image (h)	45.8	+3.6%	\$2.50	c
62	Nightwing #9	DC	45.1	+2.0%	\$1.95	c
63	Darkchylde #1 remastered	Image (t)	44.6		\$2.50	c
64	Batman Wildcat #3	DC	44.5	+2.1%	\$2.25	c
65	Crypt of Dawn #2	Sirius	44.4*	-18.7%**	\$2.95	b
66	DV8 #7	Image (w)	44.3	-4.7%	\$2.50	c
67	Marvel Vision #19	Marvel	42.8		\$0.75	c
68	Catwoman #46	DC	42.0	+1.7%	\$1.95	c
69	Flash #126	DC	41.3	+2.0%	\$1.75	c
70	Robin #42	DC	41.2	+0.7%	\$1.95	c
71	Unknown Soldier #3	DC (v)	40.4	+6.3%	\$2.50	c
72	Spiderman Teamup #7	Marvel	39.2		\$2.99	c
73	Unknown Tales Spiderman #22	Marvel	39.2		\$0.99	c
74	Silver Surfer #129	Marvel	39.0		\$1.95	c
75	Venom: License to Kill #1	Marvel	38.9		\$1.95	c
76	What If #98	Marvel	38.8		\$1.95	c
77	Star Wars A New Hope Sp #4	DHC	38.5	+2.7%	\$2.95	c
78	Star Wars Rogue Squad #1	DHC	38.5		\$2.95	c
79	Tenth #3	Image	38.1	-2.8%	\$2.50	c
80	Weird War Tales #1	DC (v)	37.8		\$2.50	c
81	Wonder Woman #122	DC	37.6	+1.9%	\$1.95	c
82	Cyberforce #33	Image (tc)	37.3	-0.8%	\$2.50	c
83	Daredevil #365	Marvel	36.0		\$1.95	c
84	Azrael #30	DC	34.7	+1.8%	\$1.95	c
85	Weapon Zero #12	Image (tc)	34.4	+0.3%*	\$2.50	c
86	Dreaming #13	DC (v)	34.1	-1.2%	\$2.50	c
87	Journey of Mystery #510	Marvel	33.5		\$1.95	c
88	Hellshock #4	Image	33.3	+0.6%	\$2.50	c
89	Teen Titans #9	DC	32.4	+1.6%	\$1.95	c
90	Wetworks #28	Image (w)	32.0	-0.3%	\$2.50	c
91	Impulse #26	DC	31.5	+1.6%	\$1.75	c
92	Stormwatch #47	Image (w)	31.4	+22.2%	\$2.50	c
93	Adventures in DC Universe #3	DC	31.2	-1.9%	\$1.75	c
94	Aquaman #33	DC	31.1	+2.6%	\$1.75	c
95	Starman #31	DC	31.0	+5.4%	\$2.25	c
96	Superboy #40	DC	30.6	+0.6%	\$1.95	c
97	Hitman #15	DC	30.5	+2.3%	\$2.25	c
98	Ka-Zar #2	Marvel	30.0		\$1.95	c
99	Classic Star Wars Han S #2	DHC	30.0	-8.5%	\$2.95	c
100	Savage Dragon #38	Image	28.5	+1.4%	\$2.50	c
101	Books of Magic #37	DC (v)	28.3	+2.2%	\$2.50	c
102	Savant Garde #2	Image	27.4	-27.5%	\$2.50	c
103	Legion of Superheroes #93	DC	27.2	+1.8%	\$2.25	c
104	Punisher #20	Marvel	27.2		\$1.95	c - X
105	Jack Kirby's Fourth World #4	DC	27.2	+1.9%	\$1.95	c
106	Star Trek: Voyager #8	Marvel	26.7		\$1.95	c
107	Young Heroes in Love #1	DC	26.5		\$1.75	c
108	Legionnaires #49	DC	26.3	+3.1%	\$2.25	c
109	Star Trek: Deep Space 9 #8	Marvel	26.1		\$1.95	c
110	Anarky #2	DC	26.0	-15.6%	\$2.50	c
111	Manga Shi 2000 #2	Crusade	26.0*	-21.7%*	\$2.95	c
112	Star Trek: Early Voyages #5	Marvel	25.6		\$1.95	c
113	Backlash #31	Image (w)	25.6	-4.5%	\$2.50	c
114	Avengelyne #14	Maximum	25.3	-0.8%	\$2.99	c
115	Shade #3	DC	25.3	+6.3%	\$2.25	c
116	Suspira Great Working #2	Chaos	24.9	-23.4%	\$2.95	c
117	Star Trek: Starfleet Aca #7	Marvel	24.8		\$1.95	c
118	House of Secrets #9	DC (v)	24.8	-3.1%	\$2.50	c
119	Grifter #10	Image (w)	24.7	-3.9%	\$2.50	c

120	Batman Robin Adventures #19	DC	24.7	+2.9%	\$1.75	c
121	Leave It To Chance #6	Image (h)	24.0	+5.3%	\$2.50	c
122	Ghost Rider #86	Marvel	24.0		\$1.95	c
123	Superman Adventures #8	DC	23.8	0.0	\$1.75	c
124	Ka-Zar #2 variant	Marvel	23.7		\$1.95	c
125	Vampirella vs Hemorrhage #1	Harris	23.4*		\$3.50	c
126	Hellblazer #114	DC (v)	22.9	+1.8%	\$2.25	c
127	Invisibles v2 #5	DC (v)	22.6	+5.6%	\$2.50	c
128	Predator Hell and Hot H2O #1	DHC	22.3		\$2.95	c
129	Simpsons #30	Bongo	22.3*	+0.9%*	\$2.25	c
130	Resurrection Man #2	DC	22.0	-30.6%	\$2.50	c
131	Superboy and Ravers #10	DC	21.8	+1.9%	\$1.95	c
132	Power of Shazam #27	DC	21.7	+4.3%	\$1.75	c
133	Uncanny Origins #10	Marvel	21.6		\$0.99	c
134	Spectre #54	DC	21.3	+8.1%	\$2.50	c
135	Lobo #40	DC	20.8	+1.5%	\$2.25	c
136	Crow Waking Nightmares #4	KSP	20.8*	-2.8%	\$2.95	b
137	Untold Tales of Capt Marv #1	Marvel	20.4		\$2.50	c
138	Savage Dragon Red Horizon #3	Image	20.3	-3.3%	\$2.95	c
139	Sandman Mystery Theatre #51	DC (v)	19.7	-2.5%	\$2.50	c
140	2020 Visions #2	DC (v)	19.6	-15.5%	\$2.25	c
141	Green Arrow #121	DC	19.5	+4.3%	\$2.25	c
142	Marvel Adventures #3	Marvel	19.1		\$1.50	c
143	X-O Manowar #7	Acclaim	18.9	-0.5%	\$2.50	c
144	Supreme #48	Maximum	18.8	+7.4%	\$2.50	c
145	Wynonna Earp #5	Image (w)	18.6	-7.5%	\$2.50	c
146	Sovereign Seven #23	DC	18.0	-1.6%	\$1.95	c
147	Siege #4	Image (w)	18.0	-7.2%	\$2.50	c
148	Shadowman #6	Acclaim	17.6	-3.3%	\$2.50	c
149	Glory #22	Maximum	17.6	0.0	\$2.50	c
150	Operation Stormbringer	Acclaim	17.5		\$3.95	c
151	Elric Stormbringer #2	DHC	17.1	-16.6%	\$2.95	c - X
152	Ghost #24	DHC	16.7	+0.6%	\$2.50	c
153	Steel #39	DC	16.7	-0.6%	\$1.95	c
154	Espers vol. 3 #1	Image	15.8	+690.0%*	\$2.95	b
155	Turok Timewalker #1	Acclaim	15.6		\$2.50	c
156	Nexus God Con #1	DHC	15.6		\$2.95	c
157	Wildstorm Spotlight #3	Image (w)	15.6	-13.3%	\$2.50	c
158	Trinity Angels #2	Acclaim	15.6	-32.5%	\$2.50	c
159	Dicks #1	Caliber	15.4*		\$2.95	b
160	Challengers of Unknown #5	DC	14.7	-7.0%	\$2.25	c
161	Magnus Robot Fighter #4	Acclaim	14.7	-2.6%	\$2.50	c
162	Devil Dinosaur Spring Fl #1	Marvel	14.7		\$2.99	c
163	Firstman #1	Image	14.6		\$2.50	c
164	Lady Rawhide #6	Topps	14.6*	-3.9%	\$2.95	b
165	Glory #16	Maximum	14.4		\$2.50	c
166	Fault Lines #2	DC (v)	14.2	-23.2%	\$2.50	c
167	Bloodshot #2	Acclaim	14.1	-28.8%	\$2.50	c
168	Head Hunters #1	Image	14.1		\$2.95	b
169	Ess. Vertigo Sandman #11	DC (v)	14.1	-2.8%	\$1.95	c
170	Oh My Goddess Queen of Veng	DHC (m)	13.5	+9.8%	\$2.95	b
171	Xero #2	DC	13.4	-29.5%	\$1.75	c
172	Poison Elves #23	Sirius	13.2*	+2.3%	\$2.50	b
173	Hate #27	FBI	13.0*	+9.2%**	\$2.95	c
174	Jaguar God #8	Verotik	12.8*	-10.5%**	\$2.95	c
175	Freak Force #2	Image	12.4	-17.9%	\$2.95	c
176	DHC: Star Wars Dark Emp #2	DHC	12.3	-6.1%	\$2.95	c
177	Ranma 1/2 VI #5	Viz	12.1*	+2.5%	\$2.95	b
178	TCB #1	Crusade	11.8*		\$2.95	c - X
179	Troublemakers #5	Acclaim	11.7	+1.7%	\$2.50	c
180	Elfquest #11	Warp	11.5*	-2.5%	\$4.95	b
181	Mars Attacks High School #2	Topps	11.5*	-18.4%	\$2.95	c
182	Blade of Immortal Call #1	DHC (m)	11.4	+9.6%**	\$3.95	b
183	Ninjak #6	Acclaim	11.4	-3.4%	\$2.50	c
184	ERB Return of Tarzan #1	DHC	11.4	-5.8%*	\$2.95	c

185	Star Crossed #1	DC (h)	11.4		\$2.50	c
186	Book of Fate #5	DC	11.4	-5.8%	\$2.25	c
187	Squee #1	SLG	11.3*		\$2.95	b
188	Quantum Leap Special	Acclaim	11.1		\$3.95	c
189	Teenage Mutant Ninja Tur #9	Image	11.1	-2.6%	\$2.95	b
190	Bone #18 reprint	Image	10.9	-4.4%	\$2.95	b
191	Dusty Star #0	Image	10.9		\$2.95	b
192	Vampirella Silver #4 Silkie	Harris	10.8*		\$2.50	b
193	Amanda and Gunn #1	Image	10.4		\$2.95	b
194	Drakuun Rise of Dragon #3	DHC (m)	10.3	-1.9%	\$2.95	b
195	Warrior Nun Black White #2	Antarctic	10.3*	-23.1*	\$2.95	b
196	Santa Barbarian vs Easter B	Maximum	10.3	-27.0%**	\$2.99	c
197	Cerebus #217	Aardvark	10.3*	+2.0%	\$2.25	b
198	Eightball #18	FBI	9.9*	-11.2%**	\$3.95	b
199	Inu Yasha #1	Viz	9.8*		\$2.95	b
200	Vampirella Silver #4 Beachum	Harris	9.8*		\$2.50	b
201	Quantum and Woody #3	Acclaim	9.7	-6.7%	\$2.50	c
202	Scud Disposable Assassin #15	Fireman	9.7*	+9.0%**	\$2.95	b
203	Pinky and the Brain #12	DC (wb)	9.6	-1.0%	\$1.75	c
204	Newmen #24	Maximum	9.5	+1.1%	\$2.50	c
205	Dark Horse Presents #120	DHC	9.3	-17.7%	\$2.95	b
206	Cabbot Bloodhunter #4	Maximum	9.2	-9.8%	\$2.50	c - X
207	Usagi Yojimbo #12	DHC	9.0	+3.4%	\$2.95	b
208	Ess. Vertigo Swamp Thing #8	DC (v)	8.9	+1.1%	\$1.95	b
209	Aaron Strips #1	Image	8.8	-9.3%	\$2.95	b
210	Legends Dark Claw #1 (o/a)	DC	8.7		\$1.95	c
211	Razor #5	LNS	8.7	-6.5%	\$3.00	c
212	Night Force #7	DC	8.6	-6.5%	\$2.25	c
213	Kabuki Skin Deep #3	Caliber	8.6*	-29.5%*	\$2.95	c
214	Cyberella #10	DC (h)	8.5	-4.5%	\$2.50	c
215	Waterworld #1	Acclaim	8.2		\$2.50	c
216	Battle Angel Alita VII #7	Viz	8.1*	+2.5%	\$2.95	b
217	Brainbanx #4	DC (v)	7.9	-13.2%	\$2.50	c
218	Shotgun Mary Bloodlore #2	Antarctic	7.9*	-19.4%*	\$2.95	c
219	Animaniacs #26	DC (wb)	7.9	0.0	\$1.75	c
220	Black Cross Dirty Work	DHC	7.8		\$2.95	c
221	Razor Uncut #34	LNS	7.7	+1.3%	\$3.00	b
222	Soulwind #2	Image	7.6	-37.2%	\$2.95	b
223	Uncle Scrooge Adventures #48	Gladstone	7.6*	+7.0%	\$1.95	c
224	Ge Rouge #2	Verotik	7.5*	-15.7%*	\$2.95	c
225	New Bondage Fairies #6	FBI (e)	7.3*	+7.4%	\$2.95	b
226	Vermillion #9	DC (h)	7.2	-4.0%	\$1.95	c
227	Chronowar #9	DHC (m)	7.2	-1.4%	\$2.95	b
228	Sonic the Hedgehog #48	Archie	6.8	+6.3%	\$1.50	c
229	Tales From The Crypt #20	Gemstone	6.7	+1.5%**	\$2.50	c
230	Sabrina Teenage Witch #3	Archie	6.6	-5.7%	\$1.50	c
231	Igrat Illustrations	Verotik	6.6*		\$3.95	c
232	Scare Tactics #7	DC	6.6	0.0	\$2.25	c
233	Donald Duck #303	Gladstone	6.4*	-4.5%*	\$1.95	c
234	Sonic vs Knuckles Battle Sp	Archie	6.4		\$2.00	c
235	DHC: Aliens vs Predator #3	DHC	6.3	-4.5%	\$2.95	c
236	No Need For Tenchi II #6	Viz	6.3*	0.0	\$2.95	b
237	Spider-Boy #1 (o/a)	Marvel	6.2		\$1.95	c
238	Penny Pincher #3	Gladstone	6.1*	-1.6%	\$0.99	c
239	Sisters of Mercy v2 #1	LNS	6.0	-20.0%	\$2.50	c
240	Icon #45	DC (m)	5.9	-3.3%	\$2.50	c
241	Big Bang Comics #10	Image (bb)	5.8	-4.9%	\$2.95	b
242	Warrior #4 (resolicitation)	Ultimate	5.7*	-50.4%**	\$2.50	b
243	Weird Science #20	Gemstone	5.7	+5.6%**	\$2.50	c
244	Maison Ikkoku VI #9	Viz	5.7*	+1.8%	\$2.95	b
245	Double Impact Assassins #1r	High Imp	5.6*		\$2.95	b
246	Diesel #1	Antarctic	5.6*		\$2.95	c
247	Real Advent Jonny Quest #7	DHC	5.4	-12.9%*	\$2.95	c
248	JLX #1 (o/a)	DC	5.4		\$1.95	c
249	Ultimate Strike #4	LNS	5.4	-10.0%	\$3.00	b

250	X-Patrol #1 (o/a)	Marvel	5.3		\$1.95 c
251	Hepcats #5	Antarctic	5.2*	-1.9%	\$2.95 b
252	Luftwaffe 1946 #2	Antarctic	5.2*	-1.9%	\$2.95 b
253	Magneto and Mag Men #1 (o/a)	Marvel	5.1		\$1.95 c
254	Midnight Panther #1	CPM	5.1*		\$2.95 b
255	Super Soldier #1 (o/a)	DC	5.0		\$1.95 c
256	La Blue Girl #10	CPM (bb)	5.0*	+4.2%	\$2.95 b
257	Astro City #1 2nd printing	Image (h)	5.0		\$2.25 c
258	Archie #461	Archie	5.0	+4.2%	\$1.50 c
259	Lust #1	FBI (e)	5.0*		\$2.95 b
260	Berlin #4 (resolicitation)	Black Eye	4.9*	-5.8%**	\$2.50 b
261	Tenchi Muyo #2	Pioneer	4.9*	-19.7%	\$2.95 b
262	Speed Demon #1 (o/a)	Marvel	4.9		\$1.95 c
263	Betty and Veronica #113	Archie	4.8	+6.7%	\$1.50 c
264	Tommi Gunn #3	LNS	4.8	-5.9%	\$3.00 c
265	Xenozoic Tales #14	KSP	4.7*	-33.8%**	\$2.95 b
266	Sexcapades #5	FBI (e)	4.7*	+9.3%	\$2.95 b
267	Lady Vampire in the Flesh #1	Blackout	4.7*		\$2.95 b
268	Marquis #1	Caliber	4.7*		\$2.95 b
269	Bruce Wayne: Agent #1 (o/a)	Marvel	4.6		\$1.95 c
270	Darkchylde #1 remast (var)	Image (t)	4.6		\$2.50 c
271	What's Michael	DHC (m)	4.5		\$5.95 b
272	Panic #2	Gemstone	4.4	-15.4%**	\$2.50 c
273	Misty Girl Extreme #4	FBI (e)	4.4*	+10.0%	\$2.95 b
274	Bullets & Bracelets #1 (o/a)	Marvel	4.4		\$1.95 c
275	Lords of Misrule #4	DHC	4.3	-18.9%	\$2.95 b
276	Betty #51	Archie	4.3	0.0	\$1.50 c
277	Elflord #4	Warp	4.3*	-4.4%	\$2.95 b
278	Moldiver #1	Pioneer	4.3*		\$2.95 b
279	Metal Guardian Faust #2	Viz	4.2*	-17.6%	\$2.95 b
280	Doctor Strangeate #1 (o/a)	DC	4.2		\$1.95 c
281	El Hazard #1	Pioneer	4.2*		\$2.95 b
'82	Amazon #1 (o/a)	DC	4.1		\$1.95 c
83	Mythography #3	Bardic	4.1*	+36.7%**	\$3.95 b
284	Reality Check #8	Sirius	4.1*	+5.1%	\$2.95 c
285	Veronica #65	Archie	4.0	+5.3%	\$1.50 c
286	Vamperotica #26 regular	Brainstorm	4.0	-13.0%	\$2.95 b
287	Bio Booster Armor Guy VI #5	Viz	4.0*	+2.6%	\$2.95 b
288	Archie's Double Digest #93	Archie	3.9	+30.0%*	\$2.75 c
289	Gold Digger #35	Antarctic	3.9*	+2.6%*	\$2.95 b
290	Otis Goes To Hollywood #1	DHC	3.8		\$2.95 b
291	Book of Angels #1	Caliber	3.8*		\$3.95 b
292	Donna Mia Giant Size #1	Avatar	3.8		\$3.95 b
293	Art of Usagi Yojimbo #1	Radio	3.8*		\$3.95 b
294	Assassins #1 (o/a)	DC	3.8		\$1.95 c
295	Goblin Lord #4	Goblin	3.8*	-9.5%*	\$2.50 c
296	Betty and Veronica Spec #24	Archie	3.7	+2.8%*	\$1.50 c
297	Cud...Comics #7	DHC	3.7	-2.6%**	\$2.95 b
298	Manga Vizion III #4	Viz	3.6*	+2.9%	\$4.95 b
299	Akiko #14	Sirius	3.6*	-2.7%	\$2.50 b
300	Jughead #94	Archie	3.6	+5.9%	\$1.50 c

## ADDITIONAL NOTES:

Note: This information was obtained from Diamond Distribution's DIAMOND DIALOGUE and Krause Publications' COMICS RETAILER, which publishes various sales charts every month, and is available to comics retailers. This listing includes sales of all comic books sold through Diamond and Heroes World, sales. This list only includes pre-orders, and does not include advance reorders, reorders, or cancellations. Diamond usually calculates their reorders during the FIRST WEEK of the month before the book is scheduled to ship (in this case, the first week of MARCH). Any orders placed by retailers after that date are not included in this list - in general advance reorders may add 1-5% to the total sales. This



listing also does not include trade paperbacks, magazines, or other non-comic items.

The letter on the far right indicates whether the book is published in color (c) or black and white (b). An "X" on the far right means that this item has been officially cancelled according the Diamond Distribution; note that this does not mean this item is gone for good - frequently cancelled items are resolicited at a later date.

The above chart also includes comparisons between the sales on the most-recent issue and the last-available issue. In late January 1997, Diamond Distribution began carrying Marvel Comics, and this month (April) is the first month accurate estimates of sales are available. Therefore, comparisons to previous issue sales are not available for Marvel Comics at this time. An asterisk in the "percentage changed" column indicates the last-available issue was offered two months ago (FEBRUARY), and a double-asterisk indicates the last-available issue was offered three or more months ago.

It is important to note that these sales figures do not include newsstand sales; while it is estimated that roughly 75% of all comic books are sold through the direct market (i.e. to comic book specialty stores on a non-returnable basis at a high discount) and that only a handful of publishers offer their books through the newsstand market, it should be pointed out that newsstand sales can be significant for some publishers. For example, Archie Comics sells several times more copies on the newsstand than in comic book stores. These figures also do not include sales through other direct-market distributors, such as Big Picture, Hobbies Hawaii, Hobby Games, and several other smaller distributors. Several non-exclusive publishers (about 20% of the market) offer their products through these smaller distributors, and in most cases these sales are insignificant compared to sales through Diamond Distribution, but it can add as much as 5-10% to a smaller-publisher's sales. Comic books listed above with an asterisk (\*) directly to the right of their sales estimate are not exclusive to Diamond and may be available through other sources.

#### Publishers' Imprints:

##### DARK HORSE

l = Legends                      bn = Blanc Noir                      m = manga title

##### DC

v = Vertigo                      h = Helix                      m = Milestone  
p = Paradox                      wb = Warner Brothers                      e = Elseworlds

##### IMAGE

t = TMP Prod.                      w = Wildstorm                      tc = Top Cow  
h = Homage                      cb = Cartoon Books                      i = I Before E  
bb = Big Bang Studios

##### FANTAGRAPHICS

e = Eros

##### CALIBER

nw = New Worlds                      t = tapestry

##### CENTRAL PARK MEDIA

bb = Bare Bear Press

##### ANTARCTIC PRESS

v = Venus Comics

This information was compiled and edited by Matthew High (mhigh@antarctic-press.com). was entered into the computer by hand, therefore there may be errors in

the data above. Also, this information is only as accurate as the information provided by Diamond Distribution. If you see any errors or miscalculations, please email me so that I may correct them. This list last revised May 12, 1997.

Return to the [Sales Charts Index Page](#)

This page has been accessed <sup>36</sup> times since May 13, 1997.

Last updated May 13, 1997. mhigh@antarctic-press. com. <http://www.texas.net/~antarc/top300-0497.html>

## Comics Sales Charts Index Page

One of the biggest problems with the comic book industry is that there is very little information about how well comic books are actually selling. Publishers hold on tight to their print runs like it is sacred, and are afraid to release even the barest hint of information, lest the general public goes screaming through the streets, causing widespread riots or some sort of national crisis. Yeah, right.

This page is to help give everyone out there some sort of idea on what's selling and what's not. As times goes on, more charts and information will be added to this page, so stay tuned.

The following sales charts are now available:

- ☐ Top 200 Comics for May 1997 - This chart is still incomplete.
- ☐ Top 300 Comics for April 1997 - Beginning in April, accurate sales estimates for Marvel became available.
- ☐ Top 300 Comics for March 1997
- ☐ Top 300 Comics for February 1997
- ☐ Top 300 Comics for January 1997
- ☐ Top 300 Comics for December 1996
- ☐ Top 300 Comics for November 1996
- ☐ Top 300 Comics for October 1996
- ☐ Top 300 Comics for September 1996
- ☐ Top 300 Comics for August 1996 - note that due to the fact that Capital City was bought out by Diamond in late July, all sales information for comics sold through Capital City in August is not available. Therefore, this chart is not 100% accurate - but it is about as close as you're going to get.
- ☐ Coming eventually - Top 100 Comics for the Year 1996
- ☐ Coming eventually - Top 300 Comics for July 1996

### Top Direct Market Suppliers

Publisher	April 1997 by \$ value	April 1997 by volume	May 1997 by \$ value	May 1997 by volume
DC Comics	18.30%	26.79%	24.48%	26.72%
Marvel Comics	21.84%	33.88%	17.51%	29.95%
Image	10.76%	12.80%	10.47%	13.88%
Dark Horse	3.83%	3.12	4.57%	3.97%
Fleer			2.32%	
Wizard Press	2.60%	3.08%	2.09%	1.67%
Moore Creations			1.85%	
Acclaim	1.48%	1.63%	1.72%	1.97%
Viz Communications	1.15%	0.75%	1.39%	0.83%
Topps	3.96%	1.35%	1.34%	1.10%
Applause			1.04%	
Extreme/Maximum	0.82%	0.97%	1.04%	1.12%
Antarctic Press		0.40%	1.03%	0.62%
Gemstone	1.67%	0.62%	0.97%	0.75%
Tohan	0.68%		0.84%	
Chaos!	0.78%	0.77%	0.82%	0.95%
London Night Studios		0.35%	0.80%	0.72%
Fantagraphics/Eros	0.72%	0.64%	0.75%	0.59%
Heavy Metal			0.57%	
Harris Comics	0.60%	0.47%	0.55%	0.47%
Kenner/Hasbro	3.81%			
Decipher	2.33%			
Toy Biz	0.65%			
Upper Deck	0.60%			
Caliber/Stabur	0.60%	0.56%		0.54%
Sirius	0.59%	0.64%		
Diamond Publications		2.30%		2.23%
Archie Comics		1.63%		0.85%
Crusade Comics		0.40%		0.47%
Non-Top 20	22.24%	7.78%	23.85%	10.07%

Disclaimer: All of the information on this site was compiled from various sources, and I make no claim concerning the accuracy of this information. You may use any of the information or charts on this site, as long as you properly credit Matthew High for the compilation and collection of the information.

This page has been accessed <sup>1649</sup> times since May 13, 1997.



Compiled by the Wizard Press staff. The following list is a compilation of the top 100 comic books published by Wizard Press.

The list is based on the number of copies sold and the number of reviews.

The list is based on the number of copies sold and the number of reviews.

The list is based on the number of copies sold and the number of reviews. The list is based on the number of copies sold and the number of reviews.

1. *Wizard Press Top 100!*

2. *Wizard Press Top 100!*

3. *Wizard Press Top 100!*

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32. The Hobbit
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100. The Hobbit

74. The Lord of the Rings: The Fellowship of the Ring
75. The Lord of the Rings: The Two Towers
76. The Lord of the Rings: The Return of the King
77. The Lord of the Rings: The Hobbit
78. The Lord of the Rings: The Rings of Power
79. The Lord of the Rings: The Silmarillion
80. The Lord of the Rings: The History of Middle-earth
81. The Lord of the Rings: The Art of Middle-earth
82. The Lord of the Rings: The Music of the Middle-earth
83. The Lord of the Rings: The Visual Guide
84. The Lord of the Rings: The Complete Guide
85. The Lord of the Rings: The Ultimate Guide
86. The Lord of the Rings: The Official Guide
87. The Lord of the Rings: The Official Companion
88. The Lord of the Rings: The Official Encyclopedia
89. The Lord of the Rings: The Official Atlas
90. The Lord of the Rings: The Official Calendar
91. The Lord of the Rings: The Official Cookbook
92. The Lord of the Rings: The Official Coloring Book
93. The Lord of the Rings: The Official Activity Book
94. The Lord of the Rings: The Official Puzzle Book
95. The Lord of the Rings: The Official Board Game
96. The Lord of the Rings: The Official Card Game
97. The Lord of the Rings: The Official Figurines
98. The Lord of the Rings: The Official Stickers
99. The Lord of the Rings: The Official Posters
100. The Lord of the Rings: The Official Merchandise



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\*9

ANDREWS GROUP INCORPORATED AND SUBSIDIARIES  
MANAGEMENT'S DISCUSSION AND ANALYSIS OF  
FINANCIAL CONDITION AND RESULTS OF OPERATIONS  
(DOLLARS IN MILLIONS, EXCEPT PER SHARE DATA)

RESULTS OF OPERATIONS

General

The Company operates in the youth entertainment segment through its approximately 79% ownership in Marvel. Marvel is a leading creator, publisher and distributor of youth entertainment products for domestic and international markets based on action adventure characters owned by Marvel, licenses from professional athletes, sports teams and leagues and popular entertainment characters and other properties owned by third parties. Marvel also licenses its characters and properties for consumer products, television and film and advertising promotions. **Marvel's** products include **comic** books and other publications, sports and entertainment trading cards, children's activity stickers, Toy Biz toys, adhesives and confectionery products.

The Company operates in the broadcasting and production and distribution segments through its approximately 42% ownership interest (83% voting interest) in NWCG, assuming conversion of NWCG Series B Preferred Stock. NWCG operates broadcast television stations, a television production company, and a filmed entertainment distribution business.

Results of Marvel

Over the past five years, Marvel has diversified into a broadly based youth entertainment company. As a result, an increasing portion of **Marvel's** net revenues have been derived from businesses other than **comic** book publishing. For the year ended December 31, 1995, net publishing revenues represented approximately 17.8% of Marvel's total net revenues. Marvel's business has been augmented by the marketing and distribution of sports and entertainment trading cards and children's activity stickers and the licensing of Marvel's characters for consumer products, television and film, advertising promotions and toys. Although Marvel's consolidated net revenues have increased as a

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result of diversification, certain changes in market conditions, primarily associated with its publishing and trading card businesses, adversely affected Marvel's net revenues and operating results in recent periods.

As a result of a significant reduction in speculative purchases of comic books, Marvel has undertaken several strategic actions which it believes will have the long-term effect of bolstering its publishing business. Marvel has substantially completed eliminating unprofitable and marginally profitable titles to create a strong line-up comprising Marvel's most popular and most profitable titles; focused its comic books more on editorial content and less on physical product features and enhancements; and streamlined operations through introduction of new technology and consolidation of facilities. Combined with the reduction in titles, these measures will reduce editorial, production, distribution, manufacturing and administrative overhead expense. Marvel believes these actions, together with the exclusive distribution by Heroes World of Marvel's comic books to the direct market, which commenced July 1995, should improve the future operating results of Marvel's publishing business.

\*10

Marvel believes that there has been a general contraction in the sports trading card market, related in part to lower speculative purchases. This contraction was compounded by the baseball, hockey and basketball labor situations, which adversely affected sports trading card sales and returns for those periods. Although Major League Baseball resumed in April 1995, there still is no collective bargaining agreement in effect between the owners and players, and the level of fan interest, although showing signs of improvement has not returned to the levels experienced prior to the 1994 strike. Consistent with decreased fan interest, Marvel believes that the labor situations in professional sports have contributed to decreased trading card consumer interest and, therefore, generally decreased levels of consumer purchases of all trading cards. Accordingly, Marvel believes that the overall trading card industry has been negatively affected, causing Marvel to experience lower sales, higher returns, and higher inventory obsolescence.

Throughout 1995, the lower sales and higher returns of Marvel's trading cards primarily related to distribution channels other than trading card specialty stores. Marvel has revamped its trading card business to concentrate its distribution of trading card products in trading card specialty stores and in select mass market accounts. Marvel believes that these distribution channels have a more focused customer base and proven efficiencies, and therefore should allow Fleer/SkyBox to realize an improvement in operating income in the future.

Also as part of the revamping of Fleer, operational overhead has been reduced through the closure of Fleer's Philadelphia facility, which had been used for confections and trading card manufacturing. Marvel anticipates additional reductions in future operating expenses of Fleer/SkyBox due to the concentration of sales activities to trading card specialty stores and selected mass market accounts.

With these actions, Marvel has simplified and refocused its publishing and trading card operations by concentrating on what it believes to be the strongest elements of the businesses and more efficient channels of distribution. Although Marvel believes that these actions will position itself for an improvement in future operating performance of these businesses, the extent of improvement will be determined by, among other things, the state of the markets in which Marvel's products are sold, the effectiveness of Marvel's implementation of changes to these businesses and the level of reception by consumers to Marvel's changes in these businesses and to Marvel's products.

THREE MONTHS ENDED JUNE 30, 1996 COMPARED WITH THREE MONTHS ENDED JUNE 30, 1995

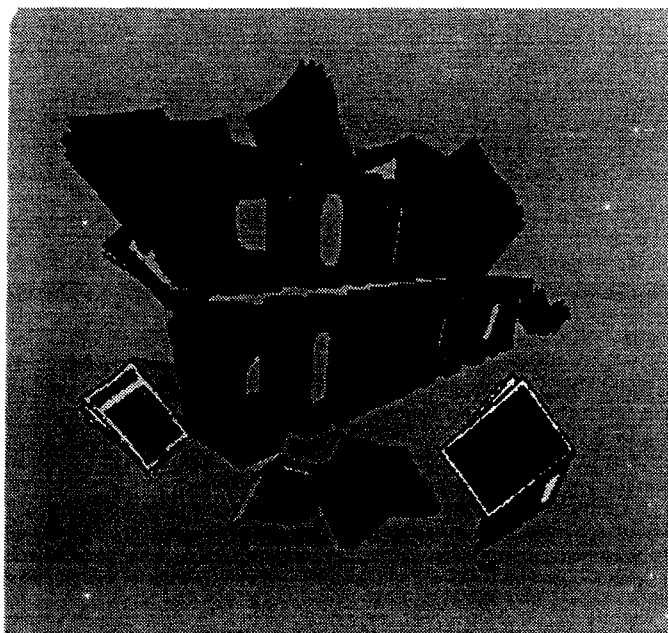
The Company's net revenues in 1996 were \$355.9 compared with \$336.7 in 1995. Revenues in 1996 include \$182.2 from the Company's youth entertainment segment and \$173.7 from the Company's broadcasting and production and distribution segment. Revenues in 1995 include \$169.2 from the Company's youth entertainment segment and \$167.5 from the Company's broadcasting and production and distribution segment.

The increase in revenues from the youth entertainment segment reflects an increase of \$15.2 in toy revenues, a \$11.3 increase in trading card and sticker net revenues and \$1.8 in other revenues, partially offset by a \$12.0 decrease in net publishing revenues and a \$3.3 decrease in licensing revenues. The increase in toy revenues was principally due to Toy Biz's expanded product offerings and increased international distribution of products. The increase in net sticker and trading card revenues was primarily due to increased Panini net revenues of stickers. Panini net revenues increased due to the 1996 European Cup soccer tournament and expansion into new markets such as Brazil, partially offset by lower net revenues in certain European markets principally due to lower net revenues from entertainment stickers based on properties licensed from third parties due to lower commercial success of such properties in 1996 as compared to 1995. Net revenues from trading cards increased slightly as compared to 1995. Marvel's concentration of distribution to trading card specialty stores and select mass market accounts generally resulted in lower gross sales in 1996. In addition, entertainment card sales decreased due to lower sales of cards based on properties licensed from third parties.

resulting from lower commercial success of such properties in 1996 as

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# Comic Collector's Home Page



(b)(5)

## Welcome to our Comic's Shops Home page.

Your the **001331** person to drop by

Its our hope that you find this page useful, informative and nice to look at too. Its our goal to do everything possible to service your comic needs.

Rich's Note: For those of you who read Usnet News (rec.arts.comics.misc to be exact), you note that Nancy Ford and Marian Cepican (Aunti M.) were fired from the Chicago Comicon. The reason for the firing was a differences of opinion between Wizard and Nancy and Marian. While I can't elaborate on any of the details, in the advent of this, I have also resigned from working with the Chicago Comicon.

I've worked with the Con for about 9 years and have enjoyed every minute of the experience. It saddens me that that chapter of my life is closed, but I could not in good conscience stay with the show. It was, however, one hell of a run.

In closing, Its our wish that those of you who have used our service are pleased with the end results. As for everyone else, I hope we can do the same for you.

As always thanks for your support.

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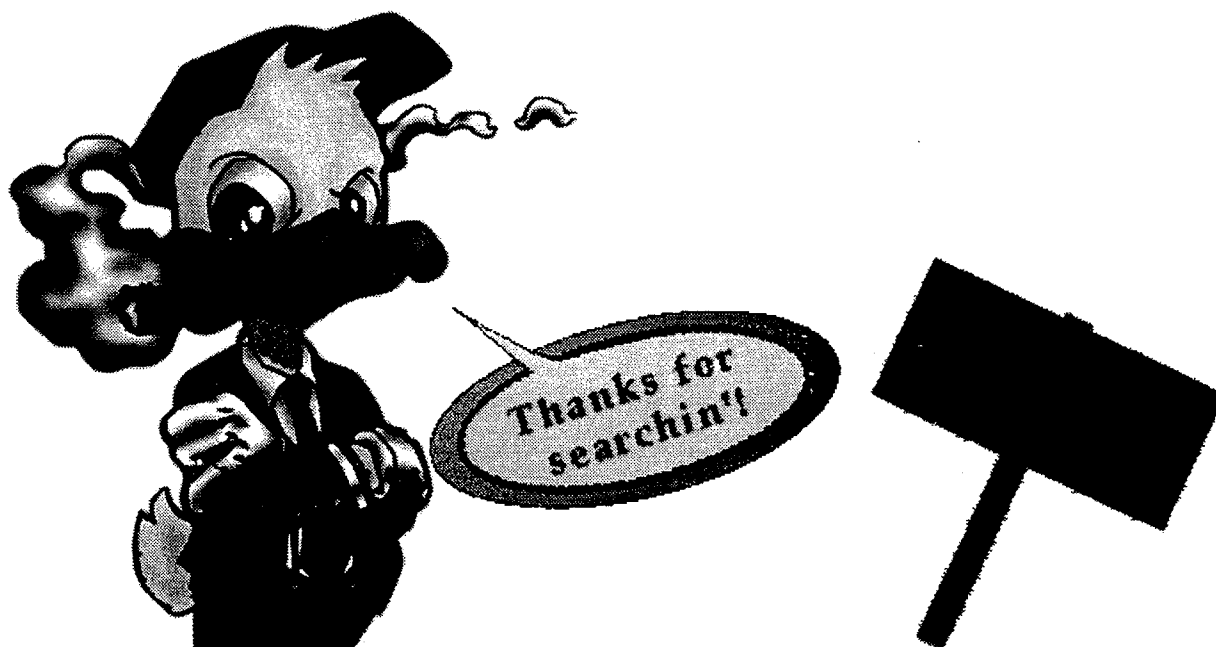
### Contents:

- ☐ [Information about our Shop](#)
- ☐ [What's new in the Industry](#) (updated 5/02/97)
- ☐ [Featured Backlist Items, Also listed in a Text Version](#)

- ☐ Links to other Comic related places
- ☐ Send us your comments, questions, (answers if you have any) or stuff you would like to see, to us

**Thanks for stopping in. Please come by again or drop us a line**

Last updated. April 19th 1997



**These are the comic stores nearest you!**  
**If you'd like to check out some more, please try again.**

You have 4 searches left.

Displaying stores where the zip code begins with '222'.

### 3 Records Matched your Search

Name	Address	City	State	Zip	Phone
Dreaming City Comics	2617 Columbia Pike	Arlington	VA	22204	
Geppi's Comic World	1606 Crystal Sq. Arcade	Arlington	VA	22202	703-413-0618
The Fortress Comic Shop	5852-A Washington Blvd.	Arlington	VA	22205	

Check out the Marvel Universe!

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**This area is still under construction!!**

When finished, you will be able to use this feature to locate comic shops in your area, just by entering your ZIP code! For now, you can access the Comic Shop Locator Service by calling:

**1-888-COMIC BOOK**  
(1-888-266-4226)

The Comic Shop Locator Service  
is sponsored by:

Click on the logos to visit their  
websites!

A vertical list of logos for comic book publishers and distributors. From top to bottom: Diamond Comic Distributors (a diamond shape with 'DIAMOND' inside), Dark Horse Comics (a horse head inside a circle with 'DARK HORSE COMICS' around it), DC Comics (the 'DC' logo inside a circle with stars), Wizard (the word 'WIZARD' in a stylized font), and Gemstone Publishing (the word 'GEMSTONE' in a stylized font). Below the logos is a text box that says 'Click on the logos to visit their websites!'.

[Home](#) | [Previews](#) | [Retailer](#) | [Vendor](#) | [Comic Shop Locator](#) | [Contact Us](#)



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PRODUCTIONS**

P.O. Box 1172

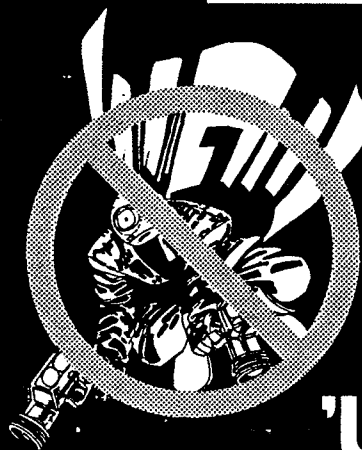
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# DIAMOND COMICS DISTRIBUTION WILL NO LONGER BE CARRYING 'LETHARGIC COMICS'

The following letter contains the cover and editorial of **LETHARGIC COMICS #9**, the last issue of this series that will be distributed by **Diamond Comics Distribution**. Both the cover and editorial upset Diamond enough to try and have this issue recalled (unsuccessfully) from their warehouses and not be distributed to stores who ordered it. The editorial explains what Diamond has done to us, and what will surely be happening to other small press and black & white titles that you and your store might all ready carry.

Please read and consider the following editorial, and pass it on to others to read. Diamond does not want ~~you~~ to see this. If you are a Diamond account and you carry, or want to carry **LETHARGIC COMICS**, please be aware that issue #9 (April) is the last issue offered in **PREVIEWS**. If you want to continue carrying **LETHARGIC COMICS** we ask you to use "friendly" distributors such as **Capital City Distribution**, **Cold Cut Distribution** or order directly from us, the publisher. An order form and conditions are included in this letter.

While attending the second Alternative Press Expo in San Jose California, **Diamond Vice President of Purchasing, Bill Schanes** told **LETHARGIC** writer & artist **Greg Hyland** that quality does equal quantity, and that if **LETHARGIC COMICS** really was good, then it would be selling high enough to meet Diamond's criteria. We like to stand behind our reviews. **Maggie Thompson** in **Comics Buyer's Guide #1120** called **LETHARGIC COMICS #9**, "a fun publication filled with a variety of fun features taking on current trends in comics. Readers should find the 'Him' strip, in which Him interviews Jeff (Bone) Smith super-delightful.", and **Frank Kurtz** said "LETHARGIC COMICS is always a good read." in **Hero Illustrated #24**, and further said of issue #9, "I found myself actually laughing out loud at some of the gags in this issue, which aren't just funny, but show a real grasp of what's up in the wacky comics market. This is take-no-prisoners humor."

**Alpha Productions** remains committed to publishing **LETHARGIC COMICS**, regardless of sales, up until issue #12, which is scheduled for an October release.



*Dedicated to all the fine people at **DIAMOND COMIC DISTRIBUTORS, INC.**, especially the champs in the Purchasing Department, as this is the LAST issue that they are going to distribute!*

**\$2.50**  
**\$3.25 CAN.**  
**NO 9**



***HERO ILLUSTRATED:** "Lethargic Comics is one of the best 49 comics of 1994!" **DIAMOND COMICS DISTRIBUTORS:** "We didn't rate you one of the best. Hero Illustrated means nothing to us."*

## "...Ummm..." by Greg Hyland

### THIS IS THE FIRST DAY OF OUR LAST DAYS

March 3rd, 1995 was the big day in comics. As you may or may not know, it's the day (to probably no one's surprise) that **Marvel** (and **Malibu**) announced they would distribute exclusively through **Heroes World**, North America's third largest comics distributor, and, coincidentally, the distributor **Marvel** had *bought* late last year. It was also announced that **Heroes World** would, as of July, not be carrying any other comics. In one quick swoop, **Lethargic** and *everybody* lose their third largest distributor. Panic then ensues when rumors fly that **D.C.**, possibly teamed up with **Image**, are negotiating with **Diamond Distribution** (the #1 distributor) to work a similar exclusive deal. Rumors also flew of several scenarios involving **Diamond's** plans that would pretty much crush any small publisher. Eventually, *wurd* has it, the the mighty **D.C./Diamond** talks crumbled, and **Diamond**, with their infinite wisdom, decided to put a spin on things that would make them out to be the good guy. In **Comics Buyer's Guide** #1116, I read the big headline, "**Diamond pledges 'Open Access to the Marketplace,'**" where **Diamond's Vice President of Purchasing Bill Schanes** said **Diamond** "will maintain 'open access to the marketplace' by continuing to offer retailers and consumers *high-quality* products from the widest possible range of suppliers." They went on to say, "If a product is of *reasonable quality* and *commercial appeal*, we'll give our retailers an opportunity to order it," and that it is **Diamond's** "ongoing responsibility *not to offer sub-par products.*"

Welcome to a "sub-par" product.

On March 2nd, the day before comic's D-Day, I received a letter from **Diamond's Purchasing Manager Mark Herr** saying, "*due to continued poor sales on your product, **Lethargic Comics**, we have decided to no longer carry this item through **Previews**. If, at a later date, you feel there is enough interest in your product for us to try soliciting it again, please feel free to contact me.*" The last issue **Diamond** would carry, is this one, **Lethargic Comics** #9.

I will say that the sales on **LC#8** were way down (while **LC#7** was our highest selling issue to date!), but I found out later from several of my other comic publishing pals that *everybody's* sales were down that month.

Mr. Herr was immediately called, and we explained our situation, and what we were doing to help increase our sales. In **LC#9**, we had **Jeff Smith** and **Bone** featured in the issue, in **LC#11** **Evan Dorkin** would be doing a cover for us with **Milk & Cheese**, in issue #12 we plan to have **Bill Tucci** do a **Shi** cover for us and have **Shi** in the book, and lastly, we're planning on doing a regular issue, probably #13, in color. We figured the sales on **LC#9** would at least put us back to where they were (*if not higher*) with **LC#7**. Mr. Herr told us that he would put **LC#10** back in the catalog, and then after **LC#9** and **10** come out, **Diamond** would decide if they would carry #11 and on. It was only a stay of execution, but I was happy.

Within the next few days, I found out **Lethargic** was rated one of the **best 49 comics of 1994** by **Hero Illustrated**. I was greatly honored by this.

Later on, we start getting the orders in for **LC#9**. Our **Capital** orders, and pretty much all our orders, *doubled* from what they were for **LC#8**. The **Diamond** orders, while not doubled, are still up, and higher than **LC#7** and **8**. I'm very happy.

Later on still, the June **Diamond 'Previews'** catalog comes out, and (*not to my surprise*) **LC#10** is *not* listed. I probably said the "F word" many times. Mr. Mark Herr is called once again.

He seemed quite aware that **Lethargic** wasn't in the June catalog. I asked if it was possible to get **LC#10** in the July catalog, seeing sales on **LC#9** were up, and that the **Sni** appearance in #12 really ought to do well. He said the sales on #9 *still* weren't good enough, and that the failure of the **Bone** appearance has *proven* that guest appearances don't work for us. I then said, seeing that **Diamond's** "Open Access" manifesto stands for "quality," was he aware that **LC** was rated one of the best 49 comics of '94?

"By who?" he asked.

"By **Hero Illustrated**," I answered.

"We didn't rate it one of the best 49 comics. **Hero Illustrated** means *nothing* to us." (**Hero** was happy to hear this) He then explained that their retailers have "*decided*" that **LC** wasn't a "quality" book by *not* ordering it.

"So when **Diamond** says they stand for 'Quality,'" I said to him, "what it really means is 'Quantity,' right?"

He really didn't like me saying that. He then pretty much told me that there was very little chance of **Lethargic Comics** ever being carried by **Diamond Comic Distributors** again.

At least they're carrying this issue so I can say this:

Clearly, **Diamond Comics Distribution** is *not* about quality or diversity, it is about quantity sold, and pure numbers decide what is "good." Is this a distributor that wants to help the industry? Or that have any interest in comics beyond the price tag on the cover?

If you are a **Diamond** account, or you know your local store uses **Diamond**, I urge you to please continue to support **Lethargic Comics** by one of two ways: to move over, and start ordering this book from **Capital City Distribution**, or directly from us.

If this is how **Diamond** is treating us, then they have to be pulling the same crap on many other books and publishers that you might want to read or carry in your store. **This why you should switch to Capital City.** It may be the only place to get many books that you want. See the ad on our back cover for information on how to hook up with **Capital**.

Or order directly from us. Ordering direct from the publisher may be something you'll have to do regularly in the future. To stores, we offer a **50% discount**, and a **60% discount of orders over \$50**. And we pay the shipping. The "**Lethargic Store**" ad on the inside back cover will tell you what is available, and where to send. Also, if ordering, please order a minimum of 5 books at a time. You'll also get our bi-monthly newsletter, "**Alpha Waves**" to tell you about the other books **Alpha** offers.

If you are a fan, and your store is still a **Diamond** account, it may be best for you to bypass the retail system all together, and order though the "**Lethargic Store**." We fill orders as low as a single copy, and you can always pre-order the *next* issue, even if it isn't listed. (So you could send away for **LC#10** now.)

So there's the sobering news for this this issue. No fun convention stories, or tales of who I've recently met, or interviewed this time. Sorry.

Greg



## COMICS AVAILABLE STOCK

TITLE	QTY.	PRICE	TOTAL
Lethargic Comics Weekly #1		\$2.00	
Lethargic Comics Weekly #3		\$2.00	
Lethargic Comics Weekly #4		\$2.00	
Lethargic Comics Weekly #5		\$2.00	
Lethargic Comics Weekly #6		\$2.00	
Lethargic Comics Weekly #7		\$2.00	
Lethargic Comics Weekly #8		\$2.00	
Lethargic Comics Weekly #9		\$2.00	
Lethargic Comics Weekly #10		\$2.00	
Lethargic Comics Weekly #11		\$2.00	
Lethargic Comics Weekly #12		\$2.50	
Lethargic Comics: The Lad Wore Red #1 (reprints LC#1 & 2. July)		\$4.25	
Lethargic Comics #3		\$2.50	
Lethargic Comics #π (3.14)		\$2.50	
Lethargic Comics #4		\$2.50	
Lethargic Comics #5		\$2.50	
Lethargic Comics #6		\$2.50	
Lethargic Comics #7		\$2.50	
Lethargic Comics #8		\$2.50	
Lethargic Comics #9		\$2.50	
Lethargic Comics #10 (June)		\$2.95	
Lethargic Comics #11 (August)		\$2.95	
Lethargic Comics #12 (October)		\$2.95	
Complete Lethargic Adventures Do It Yourself Trade Paperback "Second Printing of sorts" (Contains LC#3-5, and The Lad Wore Red #1, and a full color cover.)		\$14.50	
Tales Of Lethargy #1		\$2.50	
Tales Of Lethargy #2		\$2.50	
Tales Of Lethargy #3		\$2.50	

**TOTAL ORDER:**

DISCOUNT:

TOTAL:

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Charges. Minimum Order 5

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Or Charge My Credit Card Account:

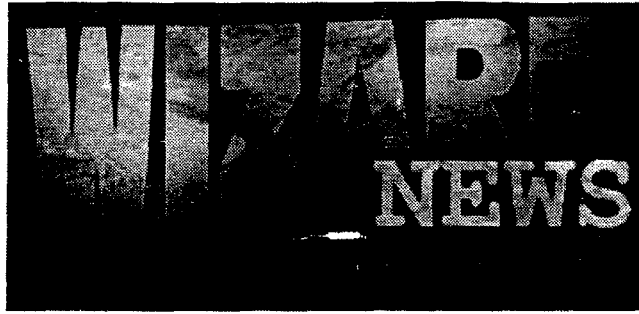
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VISA    MASTERCARD (Circle One)

Expiration Date: \_\_\_\_\_

LCL



## Wizard & Diamond Forge New Relationship

### PRESS RELEASE

August 31, 1995

For Immediate Release

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## Wizard Press & Diamond Forge New Relationship

Gareb Shamus, founder and owner of Wizard Press, today signed a letter of intent with Steve Geppi, President and CEO of Diamond Comic Distributors, giving Diamond the right to distribute Wizard products to comic book specialty shops. Diamond will help Wizard provide enhanced marketing support for retailers, and Wizard has chosen to make Diamond its exclusive distributor to comic book specialty shops, effective with December-shipping products.

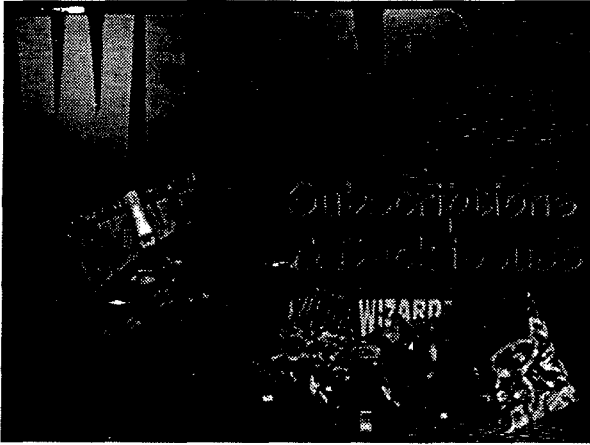
"This is one of the most exciting days in the history of Wizard since issue #1 came off the press," said Shamus. "Throughout this year of change in the marketplace, we've been constantly evaluating our distribution options to find the best way to accomplish two goals: guarantee every comic shop easy access to our products and increase the marketing support we offer retailers, based on their individual needs. Teaming up with Diamond fulfills these goals by allowing us to concentrate on publishing high quality products, while Diamond strives to provide the best possible service and marketing support to every comic book specialty shop. We have every confidence that the Diamond team will do a great job selling and distributing Wizard."

"I can't tell you how pleased I am by our new relationship," said Geppi. "Wizard is a leading voice and advocate of the comic book industry and the comic collecting hobby. It's our industry's top-selling magazine by far, and the 45th most popular magazine in the entire country, according to Magazine and Bookseller. What's more, Wizard Press is a company, a line of products, and a group of people that everyone at Diamond is proud to be associated with. There's no doubt about it, retailers are going to benefit from our new relationship, with more marketing muscle and energy devoted to bringing customers into their stores. Together, Diamond and Wizard are going to do more to expand this hobby than either of us could accomplish separately, to the benefit of the entire industry."

Wizard's choice of Diamond as its exclusive distributor begins with products solicited in the October issue of Previews for December shipping (Wizard #53, InQuest #9, Bad Girls of Wizard). Until then, products ordered from other distributors are expected to be sold and shipped as they have in the past.



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We at Wizard Press greatly appreciate your interest in our publications. We strongly suggest you support your local comic and card stores, as well as other retailers, by purchasing our titles from them. That way, you're sure you get your copies in perfect condition, just as soon as they become available. If retailers in your area don't carry Wizard or sell out too quickly--tell 'em to start ordering...and ordering BIG! If you can't get our stuff in stores or you simply prefer home delivery, please order your monthly subscription here. Sorry, no "Bill-Me" option available. Thanks!!

You can place credit card orders here on-line or print out your order and send it to Wizard along with Check or Money Order to:

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Address :  
City :  
State : Zip :  
E-mail : Age :

Method of Payment:  
Visa Mastercard

Credit Card Number :  
Expiration Date :



Subject Descriptors: \*COMPANY DESCRIPTION; \*SALES/EARNINGS; \*BUSINESS  
SEGMENT REPORTING; \*PROJECTIONS

Corporate Source Type: BROKER (Financial center investment bank/broker)

13/9/3

DIALOG(R) File 545:Investext(R)

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04938366

Publishing/Information Fourth-Quarter Preview-Industry Report

MERRILL LYNCH CAPITAL MARKETS

Fine, L.R., et al

NEW YORK (STATE OF)

DATE: January 19, 95

INVESTEXT(tm) REPORT NUMBER: 1546038, PAGE 3 OF 6, TEXT PAGE

This is a(n) INDUSTRY report.

#### SECTION HEADINGS:

Company Results Comment And Rating

#### TEXT:

DUN & BRALSTREET: (DNB A:2:1:7 \$53) While no surprises are expected, this continues to be among the more complex companies to analyze especially on a quarterly basis. In most of DNB's business segments we continue to look for the transition from core, relatively mature data driven businesses towards new, value added analytic services with the hope that the revenue from the latter can make up for the shortfall from the former. Nielsen continues to gain momentum and should show positive revenue gains in 1995. The recent announcement of a federal investigation into Nielsen is worth monitoring. We believe management will provide more guidance on 1995 prospects in the upcoming quarterly release.

GANNETT: (GCI A:3:2:7 \$51 3/4) Improving retail revenue trends combined with good classified gains should produce a good quarter for GCI. GCI's other businesses, television and outdoor, also continue to perform well suggesting that GCI could prefund certain 1995 expenses again and still make our estimates. Similar to some other companies, we would not be surprised if management elected to hold back some of its earnings to help a more uncertain 1995. The announcement that Warren Buffet has invested in Gannett has certainly increased the interest level in GCI.

KNIGHT-RIDDER: (KRI B:2:1:7 \$53) Ad revenues are not increasing at the same robust rate as some others but we are still encouraged by the improvement in Philadelphia, San Jose, and continued strength in Detroit. Miami results have been more mixed and are somewhat of a concern. Costs, excluding expenses related to new revenue initiatives, should be well under control and will continue to be as KRI is being among the more aggressive in pursuing a leaner cost structure. BIS revenue gains have been somewhat better than we had anticipated.

MARVEL: (MRV C:3:1:9 \$15 3/4) Management has already disclosed that Q4 will be quite weak due to a delayed negative impact from the baseball strike on trading cards. In addition to poor baseball card sales levels, an adjustment to an already increased reserve had to be



taken in view of a falloff of activity in the quarter. Entertainment cards continue to do well and MRV has licensed additional properties for cards in 1995 such as the upcoming Power Ranger and Batman movies. The comic book industry stabilized somewhat in Q4 and MRV's market share improved a bit; however, the industry is not really exhibiting much growth. A number of comic book producers either went out of business or were acquired in 1994, which could help the industry going forward. We still have high hopes for MRV's 1994 acquisition of Panini, an Italian sticker company with licenses for Disney's movies, and the recent acquisition of Malibu Comics.

Company: DUN & BRADSTREET CORP.; GANNETT COMPANY, INC.; KNIGHT-RIDDER NEWSPAPERS, INC.; MARVEL ENTERTAINMENT GROUP

Ticker Symbol: DNB; GCI; KRI; MRV

Headquarter Geographic Area: NEW YORK (STATE OF); VIRGINIA (COMMONWEALTH OF); FLORIDA (STATE OF); UNITED STATES OF AMERICA; MID-ATLANTIC; MIDDLE ATLANTIC REGION; UNITED STATES OF AMERICA; NORTH AMERICA; SOUTHERN ATLANTIC REGION; SOUTH; SOUTHERN REGION;

Geographic Codes: NY; MLUSA; USA; NORA; VA; SLUSA; FL; SOUSA;

Industry: PRINTING & PUBLISHING

Industry Symbol: \*PRTPUB

Geographic area discussed in the report: \*UNITED STATES OF AMERICA; \*NORTH AMERICA;

Geographic Codes: \*USA; \*NORA;

Subject Descriptors: \*COMPANY ANALYSES; \*INVESTMENT RECOMMENDATION; \*SALES/EARNINGS; \*MERGERS/ACQUISITIONS

Corporate Source Type: BROKER (Financial center investment bank/broker)  
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13/9/1

DIALOG(R)File 545:Investext(R)

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04977788

Marvel Entertainment Group - Company Report

MERRILL LYNCH CAPITAL MARKETS

Fine, L.R., et al

NEW YORK (STATE OF)

DATE: February 14, 95

INVESTEXT(tm) REPORT NUMBER: 1562067, PAGE 1 OF 5, TEXT/TABLE PAGE

This is a(n) COMPANY report.

#### SECTION HEADINGS:

Highlights And Rating

#### TABLE HEADINGS:

Stock Price, Earnings Data And Rating 1994-96

#### TEXT:

Marvel Entertainment Group

Quarter as Expected-No Change in Outlook

February 14, 1995

Country: United States

Currency: US\$

Price (MRV-NYSE): \$15 1/2

52-Week Range: \$27 7/8-13 1/4

Book Value/Share (09/94): \$2.12

ROE 1995E Average: 34.5%

Shares Outstanding (mil.): 103.8

Market Capital (mil.): \$1,608.9

LT Liability % of Capital: 64.1%

Est. 5 Year EPS Growth: 25.0%

Options: NYSE

Inst. Ownership-Spectrum: 6.4%

Brokers Covering (Nelson): 12

	EPS (Dec)	P/E	Cash Flow/Sh	P/CF
1996E:	\$0.90-0.95	16.7	\$0.95	16.3
1995E:	\$0.75	20.7	\$0.80	19.4
1994A:	\$0.60	25.8	\$0.64	24.2

#### Investment Opinion

Indicated	Intermediate Term:	Neutral (3)
Dividend	Long Term:	Buy (1)
Rate	Income:	No Cash Dividend (9)
Nil	Investment Risk:	Above Average (C)

#### INVESTMENT HIGHLIGHTS:

\* MRV reported full year EPS of \$0.60/sh v. \$0.55/sh as expected after the December announcement that an additional reserve would be taken in the sports card category. Revenues by operating unit were on target providing confidence that management has a good handle on each business. While we expect comics and sports cards to have a relatively flat year, we are forecasting good growth at Panini, the activity book/sticker company acquired last September, and strong gains in the entertainment card category.

\* Despite the shortfall in earnings from our estimates earlier in 1994, we continue to believe in Marvel's businesses. The growth rate of the comic book industry has slowed down considerably; but through Marvel's increased market share, which is being achieved both through internal expansion and acquisition, combined with price increases and efforts to improve distribution and merchandising, we still expect Marvel to experience above average growth in this business. The contraction in the sports card category was largely the result of what we believe will prove to have been one time external factors; in any case, the real growth will come from entertainment cards where Marvel has a commanding lead. Management has yet to outline its strategy for Panini in the US but judging by its overseas growth it is worth the wait.

\* We continue to rate the shares Neutral (3) for the intermediate term until we have a better sense of the current tone of business but on a long term basis we rate the shares Buy (1). We view the shares of Marvel as having little risk at current prices but until we have a better sense of the tone of current business, we don't know what the catalyst would be for immediate term appreciation. We would not be surprised to see the stock get a lift from a resolution of the baseball strike, especially if it happens soon and players go to training camp as scheduled in April; we sense that the market has already started to anticipate this event. On a longer term basis, we believe Marvel is uniquely positioned with its ownership of several thousand characters and a growing number of ways to exploit them.

Company: \*MARVEL ENTERTAINMENT GROUP;

Ticker Symbol: \*MRV;

Headquarter Geographic Area: UNITED STATES OF AMERICA; NORTH AMERICA

Geographic Codes: USA; NORA;

Subject Descriptors: \*STOCK PRICE DATA; \*VALUATION; \*EARNINGS PER SHARE;  
\*INVESTMENT RECOMMENDATION; \*PROJECTIONS

Corporate Source Type: BROKER (Financial center investment bank/broker)

13/9/2

DIALOG(R) File 545:Investext(R)

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04977787

Marvel Entertainment Group - Company Report

MERRILL LYNCH CAPITAL MARKETS

Fine, L.R., et al

NEW YORK (STATE OF)

DATE: February 14, 95

INVESTEXT(tm) REPORT NUMBER: 1562067, PAGE 2 OF 5, TEXT PAGE

This is a(n) COMPANY report.

SECTION HEADINGS:

Company Description  
Fourth Quarter/Full Year 1994 Results

TEXT:

COMPANY DESCRIPTION:

Marvel is a diversified youth entertainment company. Marvel is the market leader in the comic book industry, the leader in the trading card business and through a recent acquisition, has entered the sticker business. Marvel has the right to several thousand characters which are being exploited through print (comics/cards), television, movies, stickers and through product licensing. Other smaller acquisitions have allowed the company to expand its franchises.

FOURTH QUARTER/FULL YEAR 1994 RESULTS:

Full year revenues increased 24% while fourth quarter revenues advanced 43%. The acquisition of Panini in September added considerably to revenues; excluding Panini, we estimate that full year revenue growth was mid to high single digit. Given the two pronged difficulties of a contracting comic book industry and the baseball strike, Marvel's results were actually quite good top line.

The comic book industry underwent a severe contraction in 1994 after several years of exuberant growth. It is our sense that the speculative side of the market has gone by the wayside and the business is returning to its core of readers who buy to be entertained. Publishing revenues, which include some advertising, declined 20% during the year to \$129MM; fourth quarter revenues only declined 8%. In both cases, we believe the declines were less than the industry average and based on figures from Capital City, one of the two largest distributors to the direct market, have indications that Marvel's market share was relatively stable from year to year with about a 32% share of the dollars spent in the market and about a 36-7% share of units sold. Marvel consolidated sales from its UK and Italian publishing operations during 1994.

Gross margins declined to the high 30% range from the mid 40% range in 1993. Lower unit sales per title was responsible for the decline. On large press runs, ie during the heyday speculative days, the fixed cost of a comic relative to the overall cost is very small. As the size of the press run declines, the fixed cost is more material proportionately.

Marvel has already indicated that it plans to reduce the number of titles it publishes each month in 1995 in an effort to pare down some of the clutter in the market and nurse it back to health. Presumably this will have the added benefit of improving gross margins as well. We are still intrigued by Marvel's recent acquisition of Heroes World Distribution, the third largest distributor to the direct market as it could signal even more aggressive moves by Marvel to strengthen the industry. Further, the recent acquisition of Malibu, a West Coast comic book publisher, could add about \$15MM to revenues based on its 4-5% dollar market share in 1994.

Company: \*MARVEL ENTERTAINMENT GROUP;

Ticker Symbol: \*MRV;

Headquarter Geographic Area: UNITED STATES OF AMERICA; NORTH AMERICA

Geographic Codes: USA; NORA;

t t 28/e3,k/1-25

28/3,K/1 (Item 1 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09535527 SUPPLIER NUMBER: 19487099 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Sound Source Interactive teams up with DC Comics and Kellogg USA for CD-ROM  
offer in supermarkets nationwide.  
Business Wire, p6101153  
June 10, 1997  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 653 LINE COUNT: 00059

DESCRIPTORS: Comic book industry --  
19970610

28/3,K/2 (Item 2 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09534056 SUPPLIER NUMBER: 19486080  
The prices aren't comic. (the rising value of antiquarian comics)  
Lacher, Irene  
Los Angeles Times, v116 , Fri ed, col 1, pE1  
June 6, 1997  
ISSN: 0458-3035 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic books , strips, etc...

... Comic book industry --  
19970606

28/3,K/3 (Item 3 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09530788 SUPPLIER NUMBER: 19481033  
Recreation industry.  
Swort, Edmund B.; Arbitman, Jacob; Rho, George I.H.; Brachman, Steven;  
Butler, Jeremy J.; Seligman, Phillip M.; Smith, Reid  
Value Line Investment Survey (Part 3 - Ratings & Reports), v52, n38,  
p1761(17)  
May 30, 1997  
ISSN: 0042-2401 LANGUAGE: English RECORD TYPE: Abstract

...DESCRIPTORS: Comic book industry --  
19970530

28/3,K/4 (Item 4 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09527618 SUPPLIER NUMBER: 19478779 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Batman & Robin Product Line Debuts in Time for Film Release  
PR Newswire, p606CLF004  
June 6, 1997  
LANGUAGE: English RECORD TYPE: Fulltext

WORD COUNT: 463 LINE COUNT: 00042

...DESCRIPTORS: Comic book industry --  
19970606

28/3,K/5 (Item 5 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09524273 SUPPLIER NUMBER: 19474092  
Bankruptcy judge allows Marvel to suspend payments. (Marvel Entertainment  
Group Inc.)  
New York Times, v146 , Fri ed, col 1, pC3(N) pD3(L)  
June 6, 1997  
ISSN: 0362-4331 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19970606

28/3,K/6 (Item 6 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09516118 SUPPLIER NUMBER: 19460945 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Toy Biz, Inc. Announces Termination of Proposed Arrangement With Marvel  
Bondholders Committee  
PR Newswire, p529NYTH110  
May 29, 1997  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 203 LINE COUNT: 00019

DESCRIPTORS: Comic book industry --  
19970529

28/3,K/7 (Item 7 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09512983 SUPPLIER NUMBER: 19455810  
Toy Biz ends its deal with Marvel bondholders. (group of bondholders, led  
by Carl Icahn, fighting to gain control of Marvel Entertainment)  
Norris, Floyd  
New York Times, v146 , Fri ed, col 4, pC4(N) pD4(L)  
May 30, 1997  
ISSN: 0362-4331 LANGUAGE: English RECORD TYPE: Citation

...DESCRIPTORS: Comic book industry --  
19970530

28/3,K/8 (Item 8 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09510170 SUPPLIER NUMBER: 19450877  
U.S. judge rules against Marvel. (planned merger between Marvel  
Entertainment Group and Toy Biz Inc.)  
New York Times, v146 , Thu ed, col 4, pD2(L)

May 15, 1997

ISSN: 0362-4331

LANGUAGE: English

RECORD TYPE: Citation

...DESCRIPTORS: Comic book industry --  
19970515

28/3,K/9 (Item 9 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09500826 SUPPLIER NUMBER: 19437961

Bonds say that Greenspan will stand pat; Marvel rivals meet in Florida hotel. (Federal Reserve Chairman Alan Greenspan; Marvel Entertainment) (Market Week: Trading Points)

Doherty, Jacqueline

Barron's, v77, n20, pMW12(1)

May 19, 1997

ISSN: 0005-6073

LANGUAGE: English

RECORD TYPE: Abstract

...DESCRIPTORS: Comic book industry --  
19970519

28/3,K/10 (Item 10 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09499547 SUPPLIER NUMBER: 19435664 (USE FORMAT 7 OR 9 FOR FULL TEXT)

Toy Biz, Inc. Announces Proposed Arrangement with Marvel Bondholders Committee

PR Newswire, p521NYW082

May 21, 1997

LANGUAGE: English RECORD TYPE: Fulltext

WORD COUNT: 240 LINE COUNT: 00022

...DESCRIPTORS: Comic book industry --  
19970521

28/3,K/11 (Item 11 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09497434 SUPPLIER NUMBER: 19431132 (USE FORMAT 7 OR 9 FOR FULL TEXT)

Kellogg to Offer Super-Heroic Breakfast Lineup

PR Newswire, p522NYTH004

May 22, 1997

LANGUAGE: English RECORD TYPE: Fulltext

WORD COUNT: 712 LINE COUNT: 00063

...DESCRIPTORS: Comic book industry --  
19970522

28/3,K/12 (Item 12 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09496219 SUPPLIER NUMBER: 19432625

Marvel bondholders propose overhaul of firm circumventing creditor banks.

(Carl Icahn and Isaac Perlmutter propose bondholder-backed overhaul of  
Marvel Entertainment Group Inc.)  
Lippman, John; Jereski, Laura  
Wall Street Journal , Thu ed, col 3, pB7(W) pB5(E)  
May 22, 1997  
ISSN: 0193-2241      LANGUAGE: English      RECORD TYPE: Citation

DESCRIPTORS:    Comic    book    industry --  
19970522

28/3,K/13      (Item 13 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09493710      SUPPLIER NUMBER: 19428404  
Toy Biz Inc. shelves plan to get Marvel out of bankruptcy. (Mavel  
Entertainment Group Inc.)  
Wall Street Journal , Wed ed, col 6, pB10(W) pB12(E)  
May 21, 1997  
ISSN: 0193-2241      LANGUAGE: English      RECORD TYPE: Citation

DESCRIPTORS:    Comic    book    industry --  
19970521

28/3,K/14      (Item 14 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09493642      SUPPLIER NUMBER: 19428225  
Toy Biz ends deal to join with Marvel; comic book maker is dealt a setback.  
(Marvel Entertainment Group Inc.)  
New York Times, v146 , Wed ed, col 6, pC4(N) pD4(L)  
May 21, 1997  
ISSN: 0362-4331      LANGUAGE: English      RECORD TYPE: Citation

DESCRIPTORS:    Comic    book    industry --  
19970521

28/3,K/15      (Item 15 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09487950      SUPPLIER NUMBER: 19415467      (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Casper to Return to Big Screen.  
Business Wire, p5191242  
May 19, 1997  
LANGUAGE: English      RECORD TYPE: Fulltext  
WORD COUNT:    453      LINE COUNT:    00045

...DESCRIPTORS:    Comic    book    industry --  
19970519

28/3,K/16      (Item 16 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09484585      SUPPLIER NUMBER: 19410569      (USE FORMAT 7 OR 9 FOR FULL TEXT)



Marvel Reports 1Q97 Results

PR Newswire, p515NYTH110

May 15, 1997

LANGUAGE: English      RECORD TYPE: Fulltext

WORD COUNT: 675      LINE COUNT: 00077

DESCRIPTORS:    Comic    book    industry --  
19970515

28/3,K/17      (Item 17 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09480879      SUPPLIER NUMBER: 19404718

A ruling favors Marvel's bondholders. (federal judge rules that bondholders can take control of stake in Marvel Entertainment Group's stock that secures bonds)

New York Times, v146 , Thu ed, col 3, pC2(N)

May 15, 1997

ISSN: 0362-4331      LANGUAGE: English      RECORD TYPE: Citation

DESCRIPTORS:    Comic    book    industry --  
19970515

28/3,K/18      (Item 18 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09480323      SUPPLIER NUMBER: 19403546

Ruling gives bondholders the right to vote shares. (Marvel Entertainment Group Inc.)

Wall Street Journal , Thu ed, col 6, pB6(W) pB14(E)

May 15, 1997

ISSN: 0193-2241      LANGUAGE: English      RECORD TYPE: Citation

DESCRIPTORS:    Comic    book    industry --  
19970515

28/3,K/19      (Item 19 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09467710      SUPPLIER NUMBER: 19384072

Marvel Entertainment Group Inc. (retains Blackstone Group as investment banker)

Wall Street Journal , Thu ed, col 6, pB12(W) pB13(E)

May 8, 1997

ISSN: 0193-2241      LANGUAGE: English      RECORD TYPE: Citation

DESCRIPTORS:    Comic    book    industry --  
19970508

28/3,K/20      (Item 20 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09467262      SUPPLIER NUMBER: 19383229      (USE FORMAT 7 OR 9 FOR FULL TEXT)

Marvel's Equity Security Holders' Committee Votes To Support Bondholders'  
Plan

PR Newswire, p506PHTU059

May 6, 1997

LANGUAGE: English      RECORD TYPE: Fulltext

WORD COUNT: 259      LINE COUNT: 00026

DESCRIPTORS:    Comic    book    industry --  
19970506

28/3,K/21      (Item 21 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09466392      SUPPLIER NUMBER: 19381662      (USE FORMAT 7 OR 9 FOR FULL TEXT)

OBIT/DC Comics Editor Lou Stathis is Dead.

Business Wire, p5071172

May 7, 1997

LANGUAGE: English      RECORD TYPE: Fulltext

WORD COUNT: 571      LINE COUNT: 00046

DESCRIPTORS:    Comic    book    industry --  
19970507

28/3,K/22      (Item 22 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09460042      SUPPLIER NUMBER: 19370791      (USE FORMAT 7 OR 9 FOR FULL TEXT)

DC Ad sales more than double 1996 year-to-date; New advertisers include

Coca Cola, The Gap and Frito-Lay.

Business Wire, p4281496

April 28, 1997

LANGUAGE: English      RECORD TYPE: Fulltext

WORD COUNT: 306      LINE COUNT: 00028

DESCRIPTORS:    Comic    book    industry --  
19970428

28/3,K/23      (Item 23 from file: 148)

DIALOG(R)File ~~148~~:IAC Trade & Industry Database

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09458428      SUPPLIER NUMBER: 19368118

In move to control Marvel, Perelman enlists Perlmutter. (Market Week:

Trading Points) (Column)

Doherty, Jacqueline

Barron's, v77, n17, pMW9(1)

April 28, 1997

DOCUMENT TYPE: Column      ISSN: 0005-6073

LANGUAGE: English

RECORD TYPE: Abstract

DESCRIPTORS:    Comic    book    industry --  
19970428

28/3,K/24      (Item 24 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09457590 SUPPLIER NUMBER: 19366827

Marvel Holdings Inc. (ruling on appeal by bondholders postponed) (Business Brief)

Wall Street Journal , Fri ed, col 4, pB3(W) pB18(E)

May 2, 1997

ISSN: 0193-2241 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19970502

28/3,K/25 (Item 25 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09453646 SUPPLIER NUMBER: 19360089 (USE FORMAT 7 OR 9 FOR FULL TEXT)

Marvel Bondholders Submit Reorganization Plan to Bankruptcy Court.

Business Wire, p4291376

April 29, 1997

LANGUAGE: English RECORD TYPE: Fulltext

WORD COUNT: 660 LINE COUNT: 00060

DESCRIPTORS: Comic book industry --  
19970429

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t 37/4,k/1

37/4,K/1 (Item 1 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09535527 SUPPLIER NUMBER: 19487099 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Sound Source Interactive teams up with DC Comics and Kellogg USA for CD-ROM  
offer in supermarkets nationwide.  
Business Wire, p6101153  
June 10, 1997  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 653 LINE COUNT: 00059

DESCRIPTORS: Comic book industry --  
19970610  
?t 37/3,k/2-40

37/3,K/2 (Item 2 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09534056 SUPPLIER NUMBER: 19486080  
The prices aren't comic. (the rising value of antiquarian comics)  
Lacher, Irene  
Los Angeles Times, v116 , Fri ed, col 1, pE1  
June 6, 1997  
ISSN: 0458-3035 LANGUAGE: English RECORD TYPE: Citation

...DESCRIPTORS: Comic book industry --  
19970606

37/3,K/3 (Item 3 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09530788 SUPPLIER NUMBER: 19481033  
Recreation industry.  
Swort, Edmund B.; Arbitman, Jacob; Rho, George I.H.; Brachman, Steven;  
Butler, Jeremy J.; Seligman, Phillip M.; Smith, Reid  
Value Line Investment Survey (Part 3 - Ratings & Reports), v52, n38,  
p1761(17)  
May 30, 1997  
ISSN: 0042-2401 LANGUAGE: English RECORD TYPE: Abstract

...DESCRIPTORS: Comic book industry --  
19970530

37/3,K/4 (Item 4 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09527618 SUPPLIER NUMBER: 19478779 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Batman & Robin Product Line Debuts in Time for Film Release  
PR Newswire, p606CLF004  
June 6, 1997  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 463 LINE COUNT: 00042

...DESCRIPTORS: Comic book industry --  
19970606

37/3,K/5 (Item 5 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09524273 SUPPLIER NUMBER: 19474092  
Bankruptcy judge allows Marvel to suspend payments. (Marvel Entertainment  
Group Inc.)  
New York Times, v146 , Fri ed, col 1, pC3(N) pD3(L)  
June 6, 1997  
ISSN: 0362-4331 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19970606

37/3,K/6 (Item 6 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09516118 SUPPLIER NUMBER: 19460945 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Toy Biz, Inc. Announces Termination of Proposed Arrangement With Marvel  
Bondholders Committee  
PR Newswire, p529NYTH110  
May 29, 1997  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 203 LINE COUNT: 00019

DESCRIPTORS: Comic book industry --  
19970529

37/3,K/7 (Item 7 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09512983 SUPPLIER NUMBER: 19455810  
Toy Biz ends its deal with Marvel bondholders. (group of bondholders, led  
by Carl Icahn, fighting to gain control of Marvel Entertainment)  
Norris, Floyd  
New York Times, v146 , Fri ed, col 4, pC4(N) pD4(L)  
May 30, 1997  
ISSN: 0362-4331 LANGUAGE: English RECORD TYPE: Citation

...DESCRIPTORS: Comic book industry --  
19970530

37/3,K/8 (Item 8 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09510170 SUPPLIER NUMBER: 19450877  
U.S. judge rules against Marvel. (planned merger between Marvel  
Entertainment Group and Toy Biz Inc.)  
New York Times, v146 , Thu ed, col 4, pD2(L)  
May 15, 1997  
ISSN: 0362-4331 LANGUAGE: English RECORD TYPE: Citation

...DESCRIPTORS: Comic book industry --  
19970515

37/3,K/9 (Item 9 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09500826 SUPPLIER NUMBER: 19437961  
Bonds say that Greenspan will stand pat; Marvel rivals meet in Florida  
hotel. (Federal Reserve Chairman Alan Greenspan; Marvel  
Entertainment) (Market Week: Trading Points)  
Doherty, Jacqueline  
Barron's, v77, n20, pMW12(1)  
May 19, 1997  
ISSN: 0005-6073 LANGUAGE: English RECORD TYPE: Abstract

...DESCRIPTORS: Comic book industry --  
19970519

37/3,K/10 (Item 10 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09499547 SUPPLIER NUMBER: 19435664 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Toy Biz, Inc. Announces Proposed Arrangement with Marvel Bondholders  
Committee  
PR Newswire, p521NYW082  
May 21, 1997  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 240 LINE COUNT: 00022

...DESCRIPTORS: Comic book industry --  
19970521

37/3,K/11 (Item 11 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09497434 SUPPLIER NUMBER: 19431132 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Kellogg to offer Super-Heroic Breakfast Lineup  
PR Newswire, p522NYTH004  
May 22, 1997  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 712 LINE COUNT: 00063

...DESCRIPTORS: Comic book industry --  
19970522

37/3,K/12 (Item 12 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09496219 SUPPLIER NUMBER: 19432625  
Marvel bondholders propose overhaul of firm circumventing creditor banks.  
(Carl Icahn and Isaac Perlmutter propose bondholder-backed overhaul of  
Marvel Entertainment Group Inc.)

Lippman, John; Jereski, Laura  
Wall Street Journal , Thu ed, col 3, pB7(W) pB5(E)  
May 22, 1997  
ISSN: 0193-2241            LANGUAGE: English            RECORD TYPE: Citation  
  
DESCRIPTORS:    Comic    book    industry --  
19970522

37/3,K/13            (Item 13 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09493710            SUPPLIER NUMBER: 19428404  
Toy Biz Inc. shelves plan to get Marvel out of bankruptcy. (Mavel  
Entertainment Group Inc.)  
Wall Street Journal , Wed ed, col 6, pB10(W) pB12(E)  
May 21, 1997  
ISSN: 0193-2241            LANGUAGE: English            RECORD TYPE: Citation  
  
DESCRIPTORS:    Comic    book    industry --  
19970521

37/3,K/14            (Item 14 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09493642            SUPPLIER NUMBER: 19428225  
Toy Biz ends deal to join with Marvel; comic book maker is dealt a setback.  
(Marvel Entertainment Group Inc.)  
New York Times, v146 , Wed ed, col 6, pC4(N) pD4(L)  
May 21, 1997  
ISSN: 0362-4331            LANGUAGE: English            RECORD TYPE: Citation  
  
DESCRIPTORS:    Comic    book    industry --  
19970521

37/3,K/15            (Item 15 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09487950            SUPPLIER NUMBER: 19415467            (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Casper to Return to Big Screen.  
Business Wire, p5191242  
May 19, 1997  
LANGUAGE: English            RECORD TYPE: Fulltext  
WORD COUNT:    453            LINE COUNT:    00045

...DESCRIPTORS:    Comic    book    industry --  
19970519

37/3,K/16            (Item 16 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09484585            SUPPLIER NUMBER: 19410569            (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Marvel Reports 1Q97 Results  
PR Newswire, p515NYTH110

May 15, 1997  
LANGUAGE: English      RECORD TYPE: Fulltext  
WORD COUNT: 675      LINE COUNT: 00077

DESCRIPTORS:    Comic    book    industry --  
19970515

37/3,K/17      (Item 17 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09480879      SUPPLIER NUMBER: 19404718  
A ruling favors Marvel's bondholders. (federal judge rules that bondholders  
can take control of stake in Marvel Entertainment Group's stock that  
secures bonds)  
New York Times, v146 , Thu ed, col 3, pC2(N)  
May 15, 1997

ISSN: 0362-4331      LANGUAGE: English      RECORD TYPE: Citation

DESCRIPTORS:    Comic    book    industry --  
19970515

37/3,K/18      (Item 18 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09480323      SUPPLIER NUMBER: 19403546  
Ruling gives bondholders the right to vote shares. (Marvel Entertainment  
Group Inc.)  
Wall Street Journal , Thu ed, col 6, pB6(W) pB14(E)  
May 15, 1997

ISSN: 0193-2241      LANGUAGE: English      RECORD TYPE: Citation

DESCRIPTORS:    Comic    book    industry --  
19970515

37/3,K/19      (Item 19 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09467710      SUPPLIER NUMBER: 19384072  
Marvel Entertainment Group Inc. (retains Blackstone Group as investment  
banker)  
Wall Street Journal , Thu ed, col 6, pB12(W) pB13(E)  
May 8, 1997

ISSN: 0193-2241      LANGUAGE: English      RECORD TYPE: Citation

DESCRIPTORS:    Comic    book    industry --  
19970508

37/3,K/20      (Item 20 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09467262      SUPPLIER NUMBER: 19383229      (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Marvel's Equity Security Holders' Committee Votes To Support Bondholders'  
Plan



PR Newswire, p506PHTU059  
May 6, 1997  
LANGUAGE: English      RECORD TYPE: Fulltext  
WORD COUNT: 259      LINE COUNT: 00026

DESCRIPTORS: Comic book industry --  
19970506

37/3,K/21      (Item 21 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09466392      SUPPLIER NUMBER: 19381662      (USE FORMAT 7 OR 9 FOR FULL TEXT)  
OBIT/DC Comics Editor Lou Stathis is Dead.  
Business Wire, p5071172

May 7, 1997  
LANGUAGE: English      RECORD TYPE: Fulltext  
WORD COUNT: 571      LINE COUNT: 00046

DESCRIPTORS: Comic book industry --  
19970507

37/3,K/22      (Item 22 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09460042      SUPPLIER NUMBER: 19370791      (USE FORMAT 7 OR 9 FOR FULL TEXT)  
DC Ad sales more than double 1996 year-to-date; New advertisers include  
Coca Cola, The Gap and Frito-Lay.

Business Wire, p4281496  
April 28, 1997  
LANGUAGE: English      RECORD TYPE: Fulltext  
WORD COUNT: 306      LINE COUNT: 00028

DESCRIPTORS: Comic book industry --  
19970428

37/3,K/23      (Item 23 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09458428      SUPPLIER NUMBER: 19368118  
In move to control Marvel, Perelman enlists Perlmutter. (Market Week:  
Trading Points) (Column)

Doherty, Jacqueline  
Barron's, v77, n17, pMW9(1)  
April 28, 1997

DOCUMENT TYPE: Column      ISSN: 0005-6073      LANGUAGE: English  
RECORD TYPE: Abstract

DESCRIPTORS: Comic book industry --  
19970428

37/3,K/24      (Item 24 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09457590 SUPPLIER NUMBER: 19366827  
Marvel Holdings Inc. (ruling on appeal by bondholders postponed) (Business  
Brief)  
Wall Street Journal , Fri ed, col 4, pB3(W) pB18(E)  
May 2, 1997  
ISSN: 0193-2241 LANGUAGE: English RECORD TYPE: Citation  
  
DESCRIPTORS: Comic book industry --  
19970502

37/3,K/25 (Item 25 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09453646 SUPPLIER NUMBER: 19360089 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Marvel Bondholders Submit Reorganization Plan to Bankruptcy Court.  
Business Wire, p4291376  
April 29, 1997  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 660 LINE COUNT: 00060  
  
DESCRIPTORS: Comic book industry --  
19970429

37/3,K/26 (Item 26 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09452842 SUPPLIER NUMBER: 19358506  
Bondholders propose \$365 million investment in bankrupt Marvel. (group led  
by Carl Icahn; Marvel Entertainment Group Inc.)  
Norris, Floyd  
New York Times, v146 , Wed ed, col 3, pC4(N) pD4(L)  
April 30, 1997  
ISSN: 0362-4331 LANGUAGE: English RECORD TYPE: Citation  
  
DESCRIPTORS: Comic book industry --  
19970430

37/3,K/27 (Item 27 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09452149 SUPPLIER NUMBER: 19357951  
Awesome shows in the works. (Awesome Entertainment to publish comic books  
as basis for movies, television programs) (Brief Article)  
MEDIaweek, v7, n17, p54(1)  
April 28, 1997  
DOCUMENT TYPE: Brief Article ISSN: 1055-176X LANGUAGE: English  
RECORD TYPE: Citation  
  
DESCRIPTORS: Comic book industry --  
19970428

37/3,K/28 (Item 28 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09452052 SUPPLIER NUMBER: 19357854  
Marvel bondholders submit proposal to wrest control away from Perelman.  
(bondholders at Marvel Entertainment Group Inc. offer reorganization  
plan; Ronald O. Perelman)  
Lippman, John; Jereski, Laura  
Wall Street Journal , Wed ed, col 5, pB8(W) pB10(E)  
April 30, 1997  
ISSN: 0193-2241 LANGUAGE: English RECORD TYPE: Citation  
  
DESCRIPTORS: Comic book industry --  
19970430

37/3,K/29 (Item 29 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09449348 SUPPLIER NUMBER: 19352707  
Marvel offers plan to merge licensing, comic-book operations into Toy Biz.  
(Marvel Entertainment Group Inc.)  
Lippman, John  
Wall Street Journal , Tue ed, col 5, pB10(W) pB13(E)  
April 29, 1997  
ISSN: 0193-2241 LANGUAGE: English RECORD TYPE: Citation  
  
DESCRIPTORS: Comic book industry --  
19970429

37/3,K/30 (Item 30 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09449255 SUPPLIER NUMBER: 19352582  
Marvel proposes a merger with Toy Biz. (Marvel Entertainment Group Inc.)  
Norris, Floyd  
New York Times, v146 , Tue ed, col 1, pC2(N) pD2(L)  
April 29, 1997  
ISSN: 0362-4331 LANGUAGE: English RECORD TYPE: Citation  
  
DESCRIPTORS: Comic book industry --  
19970429

37/3,K/31 (Item 31 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09447768 SUPPLIER NUMBER: 19348268 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Marvel & Toy Biz Sign Letter of Intent  
PR Newswire, p428NYM050  
April 28, 1997  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 709 LINE COUNT: 00061

...DESCRIPTORS: Comic book industry --  
19970428

37/3,K/32 (Item 32 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09432137 SUPPLIER NUMBER: 19324353

Another action character jumps into the fray in Marvel Entertainment  
bankruptcy. (Toy Biz investor Isaac Perlmutter) (Market Week: Trading  
Points) (Column)

Doherty, Jacqueline

Barron's, v77, n15, pMW11(1)

April 14, 1997

DOCUMENT TYPE: Column

ISSN: 0005-6073

LANGUAGE: English

RECORD TYPE: Abstract

...DESCRIPTORS: Comic book industry --  
19970414

37/3,K/33 (Item 33 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09431104 SUPPLIER NUMBER: 19322935

Judge blocks Icahn Group's Marvel bid. (Carl Icahn's attempt to take  
control of Marvel Entertainment Group Inc.)

Los Angeles Times, v116, Tue ed, col 1, pD3

March 25, 1997

ISSN: 0458-3035

LANGUAGE: English

RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19970325

37/3,K/34 (Item 34 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09425426 SUPPLIER NUMBER: 19309402 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Acclaim Entertainment Names Fabian Nicieza President and Publisher of  
Acclaim Comics.

Business Wire, p4141394

April 14, 1997

LANGUAGE: English

RECORD TYPE: Fulltext

WORD COUNT: 534 LINE COUNT: 00050

DESCRIPTORS: Comic book industry --  
19970414

37/3,K/35 (Item 35 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09404597 SUPPLIER NUMBER: 19282051

Character building takes place at Marvel; licensing exec spins plans for  
TV, film, retail outlets to help avert comic tragedy. (Helen Isaacson)

Temes, Judy

Crain's New York Business, v13, n8, p37(1)

Feb 24, 1997

ISSN: 8756-789X

LANGUAGE: English

RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --

19970224

37/3,K/36 (Item 36 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09387301 SUPPLIER NUMBER: 19253918 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Marvel Reports 4Q96 and Full Year 1996 Results  
PR Newswire, p328NYF014  
March 28, 1997  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 800 LINE COUNT: 00096

DESCRIPTORS: Comic book industry --  
19970328

37/3,K/37 (Item 37 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09377439 SUPPLIER NUMBER: 19240501 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Marvel and DC Launch Amalgam Comics Website at www.amalgamcomics.com  
PR Newswire, p325NYTU017  
March 25, 1997  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 711 LINE COUNT: 00068

DESCRIPTORS: Comic book industry --  
19970325

37/3,K/38 (Item 38 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09376327 SUPPLIER NUMBER: 19217127 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Perelman gets zapped by Icahn. (Ronald Perelman concedes control of Marvel  
Entertainment to chief bondholder Carl Icahn) (Business in Brief) (Brief  
Article)  
Vest, Jason  
U.S. News & World Report, v122, n11, p60(1)  
March 24, 1997  
DOCUMENT TYPE: Brief Article ISSN: 0041-5537 LANGUAGE: English  
RECORD TYPE: Fulltext  
WORD COUNT: 116 LINE COUNT: 00012

DESCRIPTORS: Comic book industry --  
19970324

37/3,K/39 (Item 39 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09374959 SUPPLIER NUMBER: 19237644  
Bondholders group loses ruling in bankruptcy court. (Marvel Entertainment  
Group) (Business Brief)  
Wall Street Journal , Tue ed, col 4, pB4(W) pB12(E)  
March 25, 1997

ISSN: 0193-2241      LANGUAGE: English      RECORD TYPE: Citation

DESCRIPTORS:    Comic    book    industry --  
19970325

37/3,K/40      (Item 40 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09374023      SUPPLIER NUMBER: 19235567      (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Marvel News Release  
PR Newswire, p321NYF17  
March 21, 1997  
LANGUAGE: English      RECORD TYPE: Fulltext  
WORD COUNT:    112      LINE COUNT:    00013

DESCRIPTORS:    Comic    book    industry --  
19970321

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t 42/3,kk/1-20

42/3,K/1 (Item 1 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09204685 SUPPLIER NUMBER: 18953602 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Publishers briefly. (recommended comics and books) (Column)  
Reid, Calvin  
Publishers Weekly, v243, n51, p16(1)  
Dec 16, 1996  
DOCUMENT TYPE: Column ISSN: 0000-0019 LANGUAGE: English  
RECORD TYPE: Fulltext; Abstract  
WORD COUNT: 356 LINE COUNT: 00031  
  
DESCRIPTORS: Comic book industry --  
19961216

42/3,K/2 (Item 2 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09201736 SUPPLIER NUMBER: 19025477  
Perelman flies into battle to retain control of Marvel Comics. (Ronald O.  
Perelman; Marvel Entertainment Group Inc.)  
Norris, Floyd  
International Herald Tribune, n35406, p12(1)  
Dec 30, 1996  
ISSN: 0294-8052 LANGUAGE: English RECORD TYPE: Citation  
  
DESCRIPTORS: Comic book industry --  
19961230

42/3,K/3 (Item 3 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09182008 SUPPLIER NUMBER: 18948404 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Spider-man vs. Wall Street: round 2. (Ronald Perelman leads Marvel  
Entertainment on a downward path)  
Vest, Jason  
U.S. News & World Report, v121, n25, p52(1)  
Dec 23, 1996  
ISSN: 0041-5537 LANGUAGE: English RECORD TYPE: Fulltext; Abstract  
WORD COUNT: 663 LINE COUNT: 00054  
  
DESCRIPTORS: Comic book industry --  
19961223

42/3,K/4 (Item 4 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09178094 SUPPLIER NUMBER: 18981528  
Marvel falls into clutches of Chapter 11. (Marvel Entertainment Group)  
Los Angeles Times, v116, Sat ed, col 2, pD1  
Dec 28, 1996  
ISSN: 0458-3035 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961228

42/3,K/5 (Item 5 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09174534 SUPPLIER NUMBER: 18975586  
2 financiers cross swords over Marvel; comic book publisher moves into  
bankruptcy. (stockholders Ronald Perelman and Carl Icahn disagree over  
Marvel Entertainment Group's bankruptcy filing)  
Norris, Floyd  
New York Times, v146 , Sat ed, col 6, p23(N) p39(L)  
Dec 28, 1996  
ISSN: 0362-4331 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961228

42/3,K/6 (Item 6 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09174421 SUPPLIER NUMBER: 18975143  
Marvel plans expansion despite filing for chapter 11, Perelman-Icahn  
battle. (Marvel Entertainment Group; Ronald Perelman, Carl Icahn)  
Jereski, Laura; Lippman, John  
Wall Street Journal , Mon ed, col 3, pB2(W) pB5(E)  
Dec 30, 1996  
ISSN: 0193-2241 LANGUAGE: English RECORD TYPE: Citation

...DESCRIPTORS: Comic book industry --  
19961230

42/3,K/7 (Item 7 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09139694 SUPPLIER NUMBER: 18922454  
Angry traders ~~say~~ sale of Marvel junk bonds highlights different rules in  
nonstock cases. (Marvel Entertainment Group) (Heard on the Street)  
Sandler, Linda  
Wall Street Journal , Mon ed, col 3, pC2(W) pC2(E)  
Dec 9, 1996  
ISSN: 0193-2241 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961209

42/3,K/8 (Item 8 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09127788 SUPPLIER NUMBER: 18904076  
Waiver by lenders allows \$15 million to be borrowed. (Marvel Entertainment  
Group Inc.) (Business Brief)



Wall Street Journal , Wed ed, col 6, pB4(W) pB7(E)  
Dec 4, 1996  
ISSN: 0193-2241      LANGUAGE: English      RECORD TYPE: Citation  
  
DESCRIPTORS:    Comic    book    industry --  
19961204

42/3,K/9      (Item 9 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09127724      SUPPLIER NUMBER: 18903890  
Marvel cleared to borrow from credit line. (Marvel Entertainment Group Inc.  
to borrow from Chase Manhattan Bank)  
New York Times, v146 , Wed ed, col 1, pC2(N) pD4(L)  
Dec 4, 1996  
ISSN: 0362-4331      LANGUAGE: English      RECORD TYPE: Citation  
  
DESCRIPTORS:    Comic    book    industry --  
19961204

42/3,K/10      (Item 10 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09122774      SUPPLIER NUMBER: 18897774  
Estimate for quarterly loss is raised to \$145 million. (Acclaim  
Entertainment Inc. fourth-quarter earnings)  
Wall Street Journal , Tue ed, col 4, pB10(W) pB4(E)  
Dec 3, 1996  
ISSN: 0193-2241      LANGUAGE: English      RECORD TYPE: Citation  
  
...DESCRIPTORS:    Comic    book    industry --  
19961203

42/3,K/11      (Item 11 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09118511      SUPPLIER NUMBER: 18893941  
Revlon's ~~makeup~~ fails to hide some frowns as investor wonder if Perelman  
will pay debt. (Ronald Perelman) (Heard on the Street)  
Sandler, Linda; Ono, Yumiko  
Wall Street Journal , Mon ed, col 3, pC2(W) pC2(E)  
Dec 2, 1996  
ISSN: 0193-2241      LANGUAGE: English      RECORD TYPE: Citation  
  
...DESCRIPTORS:    Comic    book    industry --  
19961202

42/3,K/12      (Item 12 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09109722      SUPPLIER NUMBER: 18878491  
Pow! Perelman zaps investors. (Marvel Entertainment Group owner Ron  
Perelman's investment plan is profitable for him, but not for Marvel

shareholders) (Brief Article)

Business Week, n3503, p47(1)

Nov 25, 1996

DOCUMENT TYPE: Brief Article

ISSN: 0007-7135

LANGUAGE: English

RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961125

42/3,K/13 (Item 13 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09109677 SUPPLIER NUMBER: 18878446

Giant to the rescue; Marvel's ailing shares revive on talk of a Time Warner  
bid. (Marvel Entertainment)

Mahar, Maggie

Barron's, v76, n47, p19(1)

Nov 18, 1996

ISSN: 0005-6073

LANGUAGE: English

RECORD TYPE: Abstract

DESCRIPTORS: Comic book industry --  
19961118

42/3,K/14 (Item 14 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

(c) 1997 Info Access Co. All rts. reserv.

09107756 SUPPLIER NUMBER: 18876531

Bondholders urged to back Marvel's reorganization. (Ronald O. Perelman  
warns bondholders of Marvel Entertainment Group Inc. of impending  
bankruptcy unless they approve reorganization)

Lippman, John

Wall Street Journal , Fri ed, col 4, pB7(W) pB8(E)

Nov 22, 1996

ISSN: 0193-2241

LANGUAGE: English

RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961122

42/3,K/15 (Item 15 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

(c) 1997 Info Access Co. All rts. reserv.

09105780 SUPPLIER NUMBER: 18873551

Perelman's Andrews Group restructures bid for Toy Biz amid trouble at  
Marvel. (Ronald O. Perelman; financial problems at Marvel Entertainment  
Group Inc.)

Lippman, John

Wall Street Journal , Thu ed, col 5, pB4(W) pB6(E)

Nov 21, 1996

ISSN: 0193-2241

LANGUAGE: English

RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961121

42/3,K/16 (Item 16 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09104738 SUPPLIER NUMBER: 18871609 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
AOL Studios Announces Joint Venture With Byron Preiss Multimedia Company,  
Inc. to Launch Virtual Comics; New Venture Will Launch on AOL and the Web  
and Through Offline Comic Books and CD-ROMs  
PR Newswire, p1120DCW025  
Nov 20, 1996  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 835 LINE COUNT: 00073

...DESCRIPTORS: Comic book industry --  
19961120

42/3,K/17 (Item 17 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09102610 SUPPLIER NUMBER: 18870353  
Comics unit has laid off 115 of its 345 employees. (Marvel Entertainment  
Group Inc.'s Marvel Comics Group)  
Wall Street Journal , Wed ed, col 4, pB2(W) pB4(E)  
Nov 20, 1996  
ISSN: 0193-2241 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961120

42/3,K/18 (Item 18 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09102554 SUPPLIER NUMBER: 18870297  
Marvel to cut 115 workers at its comic book business. (Marvel Entertainment  
Group Inc. to dismiss one-third of its workforce)  
New York Times, v146 , Wed ed, col 1, pC4(N) pD3(L)  
Nov 20, 1996  
ISSN: 0362-4331 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961120

42/3,K/19 (Item 19 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09097036 SUPPLIER NUMBER: 18862595  
Marvel investors find the perils in Perelman's superhero plan. (Marvel  
Entertainment Group investors angered over Ronald Perelman's role in  
buyout plan) (Heard on the Street)  
Sandler, Linda  
Wall Street Journal , Mon ed, col 4, pC1(W) pC1(E)  
Nov 18, 1996  
ISSN: 0193-2241 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961118

42/3,K/20 (Item 20 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09096880 SUPPLIER NUMBER: 18862342  
Anybody want a comics company? (Marvel Entertainment)  
Norris, Floyd  
New York Times, v146 , Sun ed, sec3, col 1, pF1(N) pF1(L)  
Nov 17, 1996  
ISSN: 0362-4331 LANGUAGE: English RECORD TYPE: Citation  
  
DESCRIPTORS: Comic book industry --  
19961117  
?t 42/3,k/21-50

42/3,K/21 (Item 21 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09093934 SUPPLIER NUMBER: 18858724 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Six Flags Fiesta Texas Announces New 1997 Additions.  
Business Wire, p11130125  
Nov 13, 1996  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 1132 LINE COUNT: 00092

...DESCRIPTORS: Comic book industry --  
19961113

42/3,K/22 (Item 22 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09089568 SUPPLIER NUMBER: 18813794 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Sassa to head Marvel.(Scott Sassa appointed CEO of Marvel Entertainment  
Group Inc.)(Brief Article)  
McConville, Jim  
Broadcasting & Cable, v126, n45, p87(1)  
Oct 28, 1996  
DOCUMENT TYPE: Brief Article ISSN: 1068-6827 LANGUAGE: English  
RECORD TYPE: Fulltext  
WORD COUNT: 294 LINE COUNT: 00026

DESCRIPTORS: Comic book industry --  
19961028

42/3,K/23 (Item 23 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09089048 SUPPLIER NUMBER: 18853067  
Marvel shares plunge 41% on news of Perelman's plan to buy new stock.  
(Ronald Perelman to buy shares of Marvel Entertainment Group Inc.)  
Browning, E.S.; Lippman, John  
Wall Street Journal , Wed ed, col 1, pA15(W) pA6(E)  
Nov 13, 1996  
ISSN: 0193-2241 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961113

42/3,K/24 (Item 24 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09088390 SUPPLIER NUMBER: 18851955  
Perelman is offering to invest \$350 million in Marvel. (Ronald O. Perelman  
offers plan to prevent Marvel Entertainment Group from filing for  
bankruptcy)  
Fabrikant, Geraldine  
New York Times, v146 , Wed ed, col 3, pC4(N) pD4(L)  
Nov 13, 1996  
ISSN: 0362-4331 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961113

42/3,K/25 (Item 25 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09079035 SUPPLIER NUMBER: 18709730 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Marvel-ous short.(Marvel Entertainment Group Inc.'s stock outlook) (Brief  
Article)  
Atlas, Riva  
Forbes, v158, n8, p164(1)  
Oct 7, 1996  
DOCUMENT TYPE: Brief Article ISSN: 0015-6914 LANGUAGE: English  
RECORD TYPE: Fulltext  
WORD COUNT: 290 LINE COUNT: 00025

DESCRIPTORS: Comic book industry --  
19961007

42/3,K/26 (Item 26 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09061791 SUPPLIER NUMBER: 18813485 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Long John Silver's Restaurants Feature Peanuts on Kids' Meal Promotions  
PR Newswire, p1030NYW057  
Oct 30, 1996  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 374 LINE COUNT: 00035

...DESCRIPTORS: Comic book industry --  
19961030

42/3,K/27 (Item 27 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09061580 SUPPLIER NUMBER: 18813152  
Sassa expected to be named to top post at Marvel; former Turner executive's

task will be to right the financially troubled comic book company. (Scott Sassa formerly of the Turner Broadcasting System to head Marvel Entertainment Group)

Hofmeister, Sallie

Los Angeles Times, v115 , Tue ed, col 1, pD6

Oct 22, 1996

ISSN: 0458-3035      LANGUAGE: English      RECORD TYPE: Citation

DESCRIPTORS:    Comic    book    industry --  
19961022

42/3,K/28      (Item 28 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09057220      SUPPLIER NUMBER: 18808576

Former Turner exec to head Marvel. (Scott Sassa to head Marvel Entertainment Group)

Los Angeles Times, v115 , Thu ed, col 1, pD2

Oct 24, 1996

ISSN: 0458-3035      LANGUAGE: English      RECORD TYPE: Citation

DESCRIPTORS:    Comic    book    industry --  
19961024

42/3,K/29      (Item 29 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09046570      SUPPLIER NUMBER: 18791919

Former Turner Broadcasting executive named chairman and CEO of Marvel.

(Scott M. Sassa named chief executive officer of Marvel Entertainment Group Inc.; Turner Broadcasting System Inc.)

Lippman, John

Wall Street Journal , Thu ed, col 5, pB6(W) pB7(E)

Oct 24, 1996

ISSN: 0193-2241      LANGUAGE: English      RECORD TYPE: Citation

DESCRIPTORS:    Comic    book    industry --  
19961024

42/3,K/30      (Item 30 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database

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09042789      SUPPLIER NUMBER: 18787202

Turner's Sassa is close to getting top role in Marvel turnaround. (Scott M.

Sassa leaves Turner Broadcasting System Inc., may take position with

Marvel Entertainment Group Inc.) (Who's News)

Wall Street Journal , Wed ed, col 2, pB7(W) pB11(E)

Oct 23, 1996

ISSN: 0193-2241      LANGUAGE: English      RECORD TYPE: Citation

...DESCRIPTORS:    Comic    book    industry --  
19961023

42/3,K/31      (Item 31 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

09012069 SUPPLIER NUMBER: 18752242

Moody's downgrades debt issued by Marvel, three related entities. (Moody's  
Investors Service Inc., Marvel Entertainment Group Inc., Marvel Holdings,  
Marvel (Parent) Holdings and Marvel III Holdings)  
Wall Street Journal , Fri ed, col 1, pC16(W) pB2(E)  
Oct 11, 1996

ISSN: 0193-2241 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961011

42/3,K/32 (Item 32 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database  
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09011893 SUPPLIER NUMBER: 18751952

Comic book mogul suing ex-partners. (Rob Liefeld to sue Image Comics Inc.  
for breach of contract, slander)  
Los Angeles Times, v115 , Sat ed, col 6, pD3  
Oct 5, 1996

ISSN: 0458-3035 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961005

42/3,K/33 (Item 33 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database  
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09008182 SUPPLIER NUMBER: 18747019

Marvel's bad quarter raises doubts about Perelman's plans. (analysts  
speculate on Ronald O. Perelman's plans for ailing Marvel Entertainment  
Group) (Column)  
Strom, Stephanie  
New York Times, v145 , Thu ed, col 3, pC6(N) pD8(L)  
Oct 10, 1996

DOCUMENT TYPE: Column ISSN: 0362-4331 LANGUAGE: English  
RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961010

42/3,K/34 (Item 34 from file: 148)

DIALOG(R)File 148:IAC Trade & Industry Database  
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09007800 SUPPLIER NUMBER: 18745698

Coloring for the big screen; Hollywood's clamoring to enter the world of  
comic-book creator Rob Liefeld.

Coker, Cheo Hodari  
Los Angeles Times, v115 , Tue ed, col 2, pF1  
Oct 1, 1996

DOCUMENT TYPE: Biography ISSN: 0458-3035 LANGUAGE: English  
RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961001

42/3,K/35 (Item 35 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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09006154 SUPPLIER NUMBER: 18744217  
Marvel Entertainment expects to report loss for 3rd quarter. (Marvel  
Entertainment Group Inc.)  
Wall Street Journal , Wed ed, col 6, pA14(W) pA15(E)  
Oct 9, 1996  
ISSN: 0193-2241 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19961009

42/3,K/36 (Item 36 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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08996326 SUPPLIER NUMBER: 18732260  
Robert Holmes quits as Acclaim's president and operating chief. (Acclaim  
Entertainment Inc.)  
Wall Street Journal , Fri ed, col 6, pB2(W)  
Oct 4, 1996  
ISSN: 0193-2241 LANGUAGE: English RECORD TYPE: Citation

...DESCRIPTORS: Comic book industry --  
19961004

42/3,K/37 (Item 37 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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08989068 SUPPLIER NUMBER: 18721228 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Paging All Super Heroes  
PR Newswire, p930NYM076  
Sep 30, 1996  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: ~~352~~ LINE COUNT: 00032

...DESCRIPTORS: Comic book industry --  
19960930

42/3,K/38 (Item 38 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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08984549 SUPPLIER NUMBER: 18716680  
Boom! Slam! Bash! Reborn! Recycled heroes are rushing to Marvel's rescue.  
(Marvel Comics)  
Shapley, Deborah  
New York Times, v145 , Mon ed, col 1, pC9(N)  
Sep 30, 1996  
ISSN: 0362-4331 LANGUAGE: English RECORD TYPE: Citation



...DESCRIPTORS: Comic book industry --  
19960930

42/3,K/39 (Item 39 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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08965547 SUPPLIER NUMBER: 18690989 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Laser Storm Signs Exclusive Licensing Agreement With Marvel Entertainment  
Group Inc.; Laser Storm to Develop Marvel Comics X-Men Themed Laser Tag  
Game.  
Business Wire, p9200012  
Sep 20, 1996  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 606 LINE COUNT: 00052

...DESCRIPTORS: Comic book industry --  
19960920

42/3,K/40 (Item 40 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

08953325 SUPPLIER NUMBER: 18675096  
Boy's wonder becomes industry's Superman? Holy transformation! (comic book  
distributor Steve Geppi, owner of Diamond Comic Distributor Inc.)  
Salerno, Heather  
Washington Post, v119, n279, Mon ed, col 1, pWB9  
Sep 9, 1996  
DOCUMENT TYPE: Biography ISSN: 0190-8286 LANGUAGE: English  
RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19960909

42/3,K/41 (Item 41 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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08934140 SUPPLIER NUMBER: 18602216 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
Rebel comic ~~artist~~ Spawns success. (comic book artist, Todd McFarlane)  
Rolwing, Rebecca  
Business Journal - Serving Phoenix & the Valley of the Sun, v16, n32,  
p13(1)  
June 7, 1996  
ISSN: 0895-1632 LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 1088 LINE COUNT: 00085

DESCRIPTORS: Comic book industry --  
19960607

42/3,K/42 (Item 42 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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08921047 SUPPLIER NUMBER: 18635937  
Losses for 4th period, year expected to top estimates. (Acclaim

Entertainment Inc.) (Business Brief)  
Wall Street Journal , Tue ed, col 3, pB4(W) pB4(E)  
Sep 3, 1996  
ISSN: 0193-2241      LANGUAGE: English      RECORD TYPE: Citation

...DESCRIPTORS:    Comic    book    industry --  
19960903

42/3,K/43      (Item 43 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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08902389      SUPPLIER NUMBER: 18598321  
Easier said and done. (perking up the comic book industry)  
Annicelli, Cliff  
Playthings, v94, n6, p30(3)  
June, 1996  
ISSN: 0032-1567      LANGUAGE: English      RECORD TYPE: Fulltext; Abstract  
WORD COUNT:    960      LINE COUNT:    00077

DESCRIPTORS:    Comic    book    industry --  
19960600

42/3,K/44      (Item 44 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

08897609      SUPPLIER NUMBER: 18612207  
Heroes Reborn, The Re-Launch of Marvel's Classic Line of Super Heroes, Hits  
Comic Books Stores in September  
PR Newswire, p823NYF047  
August 23, 1996  
LANGUAGE: English      RECORD TYPE: Fulltext  
WORD COUNT:    929      LINE COUNT:    00076

DESCRIPTORS:    Comic    book    industry --  
19960823

42/3,K/45      (Item 45 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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08886445      SUPPLIER NUMBER: 18597979  
Marvel chooses NBA executive as its president. (Marvel Entertainment Group  
Inc. names National Basketball Association executive, David J. Schreff,  
as president) (Who's News)  
Lippman, John  
Wall Street Journal , Wed ed, col 3, pB10(W) pB4(E)  
August 21, 1996  
ISSN: 0193-2241      LANGUAGE: English      RECORD TYPE: Citation

DESCRIPTORS:    Comic    book    industry --  
19960821

42/3,K/46      (Item 46 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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08873728 SUPPLIER NUMBER: 18578846  
Marvel Super Heroes Super Charge NASCAR Circuit 'Spider-Man' and 'The  
Incredible Hulk' Premier on Racing for Kids Car Competing in the GM  
Goodwrench Dealer 400, Sunday, August 18  
PR Newswire, p815NYTH092  
August 15, 1996  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 404 LINE COUNT: 00035

DESCRIPTORS: Comic book industry --  
19960815

42/3,K/47 (Item 47 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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08813701 SUPPLIER NUMBER: 18494501 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
MARVEL GOES LIVE ON AMERICA ONLINE  
PR Newswire, p719NYF066  
July 19, 1996  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 715 LINE COUNT: 00059

DESCRIPTORS: Comic book industry --  
19960719

42/3,K/48 (Item 48 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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08813609 SUPPLIER NUMBER: 18494409 (USE FORMAT 7 OR 9 FOR FULL TEXT)  
MARVEL 1996 PERFORMANCE UPDATE  
PR Newswire, p718NYTH143  
July 18, 1996  
LANGUAGE: English RECORD TYPE: Fulltext  
WORD COUNT: 634 LINE COUNT: 00058

DESCRIPTORS: Comic book industry --  
19960718

42/3,K/49 (Item 49 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
(c) 1997 Info Access Co. All rts. reserv.

08812567 SUPPLIER NUMBER: 18492718  
Officer at Marvel unit in Italy settles SEC insider-trading suit. (Marvel  
Entertainment Group Inc.'s Panini unit's managing director Hugo Aldo  
Sallustro; Securities and Exchange Commission charges related to 1995  
acquisition of Skybox International Inc.)  
Wall Street Journal , Fri ed, col 1, pC20(W) pB6(E)  
July 19, 1996  
ISSN: 0193-2241 LANGUAGE: English RECORD TYPE: Citation

...DESCRIPTORS: Comic book industry --  
19960719

42/3,K/50 (Item 50 from file: 148)  
DIALOG(R)File 148:IAC Trade & Industry Database  
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08812394 SUPPLIER NUMBER: 18492545  
Loss expected for quarter reflects weakness in sales. (Marvel Entertainment  
Group Inc.) (Business Brief)

Wall Street Journal , Fri ed, col 6, pB4(W)  
July 19, 1996

ISSN: 0193-2241 LANGUAGE: English RECORD TYPE: Citation

DESCRIPTORS: Comic book industry --  
19960719

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Special Delivery Fee		
Restricted Delivery Fee		
Return Receipt Showing to Whom & Date Delivered		
Return Receipt Showing to Whom, Date, and Addressee's Address		
TOTAL Postage & Fees	\$	
Postmark or Date		

PS Form 3800, June 1991



U. S. Department of Justice

Antitrust Division

Liberty Place Building  
Washington, DC 20530

June 11, 1997

MJM:PJM  
60-2721-0009

By Certified Mail  
Return Receipt Requested

*PJM*  
Jon P. Christiansen, Esq.  
Foley & Lardner  
777 E. Wisconsin Ave., Suite 3800  
Milwaukee, WI 53202-5367  
FAX: (414) 297-4900

Dear Mr. Christiansen:

The Antitrust Division of the Department of Justice is currently investigating potentially anticompetitive conduct in the comic book industry. We anticipate that we will serve a Civil Investigative Demand seeking documents relating to that investigation to Diamond Comic Distributors, Inc., which we understand to be the successor in interest to Capital City Distribution, Inc. We understand that you represented Capital in litigation with DC Comics, Inc. and Diamond in the Federal District Court in Milwaukee, Wisconsin in Civil Action 95-C-0298-C, filed April 28, 1995. We also have reason to believe that you may have recently requested that the court destroy certain documents filed in that case. We expect that the CID will call for production of documents related to that litigation. We hereby request that all documents relating to that litigation or to the comic book industry within your control, or in the control of Capital or its successor in interest be preserved. We specifically request that you preserve any copies of the affidavit of (b)(7)c filed in support of Capital's Motion for a Preliminary Injunction in the above-referenced litigation.

If you have any questions concerning this matter, please call me as soon as possible at (202) 305-3652.

Sincerely yours,

Peter J. Mucchetti  
Attorney, Civil Task Force

UNITED STATES POSTAL SERVICE

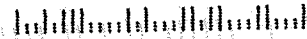
PHILA PA 191 18-22-17/03-77 #2

First Class Mail  
Postage & Fees Paid  
USPS  
Permit No. G-10

• Print your name, address, and ZIP Code in this box •

Department of Justice  
Antitrust, Civil Task Force  
325 7th Street, N.W. Suite 300  
Washington DC 20530  
LPB-300

JHL 1997 JMD



Is your RETURN ADDRESS completed on the reverse side?

**SENDER:**

- Complete items 1 and/or 2 for additional services.
- Complete items 3, 4a, and 4b.
- Print your name and address on the reverse of this form so that we can return this card to you.
- Attach this form to the front of the mailpiece, or on the back if space does not permit.
- Write "Return Receipt Requested" on the mailpiece below the article number.
- The Return Receipt will show to whom the article was delivered and the date delivered.

FOR  
JUL 1 1997  
PRIVATE  
I also wish to receive the following services (for an extra fee):  
PS METER  
7750006  
1. ☐ Addressee's Address  
2. ☐ Restricted Delivery  
Consult postmaster for fee.

**3. Article Addressed to:**

Don W. Christiansen, Esq.  
Foley & Lardner  
777 E. Wisconsin Ave., Suite 3800  
Milwaukee, WI 53202-5367

**4a. Article Number**

9 370 800 953

**4b. Service Type**

- ☐ Registered ☒ Certified  
☐ Express Mail ☐ Insured  
☐ Return Receipt for Merchandise ☐ COD

**7. Date of Delivery**

JUL 01 1997

**5. Received By: (Print Name)**

**8. Addressee's Address (Only if requested and fee is paid)**

**6. Signature: (Addressee or Agent)**

Don W. Christiansen

PS Form 3811, December 1994

Domestic Return Receipt

Thank you for using Return Receipt Service.



P. 370 800 953



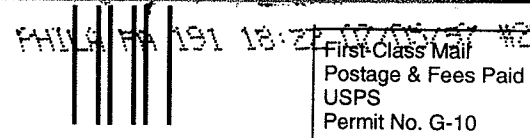
**Receipt for  
Certified Mail**

No Insurance Coverage Provided  
Do not use for International Mail  
(See Reverse)

Sent to	Jon P. Christensen	
Street and No.	777 E. Wisconsin	
P.O., State and ZIP Code	Milwaukee, WI Ave	
Postage	53502-5367	
Certified Fee		
Special Delivery Fee		
Restricted Delivery Fee		
Return Receipt Showing to Whom & Date Delivered		
Return Receipt Showing to Whom, Date, and Addressee's Address		
TOTAL Postage & Fees	\$	
Postmark or Date		

PS Form 3800, June 1991

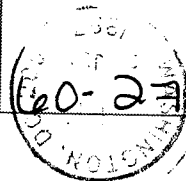
UNITED STATES POSTAL SERVICE



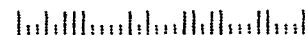
First Class Mail  
Postage & Fees Paid  
USPS  
Permit No. G-10

• Print your name, address, and ZIP Code in this box •

Department of Justice  
Antitrust, Civil Task Force  
325 7th Street, N.W. Suite 300  
Washington DC 20530  
LPB-300



60-2721-0009



Is your **RETURN ADDRESS** completed on the reverse side?

<b>SENDER:</b> ■ Complete items 1 and/or 2 for additional services. ■ Complete items 3, 4a, and 4b. ■ Print your name and address on the reverse of this form so that we can return this card to you. ■ Attach this form to the front of the mailpiece, or on the back if space does not permit. ■ Write "Return Receipt Requested" on the mailpiece below the article number. ■ The Return Receipt will show to whom the article was delivered and the date delivered.		<b>3. Article Addressed to:</b> Donald H. Claussen, Esq. Foley & Lardner 777 E. Wisconsin Ave., Suite 3800 Milwaukee, WI 53202-5367	
<b>5. Received By: (Print Name)</b> [Signature]		<b>4a. Article Number</b> 570800953	
<b>6. Signature (Addressee or Agent)</b> [Signature]		<b>4b. Service Type</b> <input type="checkbox"/> Registered <input type="checkbox"/> Express Mail <input type="checkbox"/> Return Receipt for Merchandise <input type="checkbox"/> COD	
<b>8. Addressee's Address (Only if requested and fee is paid)</b> JUL 01 1997		<b>2. Restricted Delivery</b> <input type="checkbox"/> Consult postmaster for fee.	

PS Form 3811, December 1994

Domestic Return Receipt

Thank you for using Return Receipt Service

**STICK POSTAGE STAMPS TO ARTICLE TO COVER FIRST CLASS POSTAGE, CERTIFIED MAIL FEE, AND CHARGES FOR ANY SELECTED OPTIONAL SERVICES (see front).**

If you want this receipt postmarked, stick the gummed stub to the right of the return address leaving the receipt attached and present the article at a post office service window or hand it to your rural carrier (no extra charge).

2. If you do not want this receipt postmarked, stick the gummed stub to the right of the return address of the article, date, detach and retain the receipt, and mail the article.

3. If you want a return receipt, write the certified mail number and your name and address on a return receipt card, Form 3811, and attach it to the front of the article by means of the gummed ends if space permits. Otherwise, affix to back of article. Endorse front of article **RETURN RECEIPT REQUESTED** adjacent to the number.

4. If you want delivery restricted to the addressee, or to an authorized agent of the addressee, endorse **RESTRICTED DELIVERY** on the front of the article.

5. Enter fees for the services requested in the appropriate spaces on the front of this receipt. If return receipt is requested, check the applicable blocks in item 1 of Form 3811.

6. Save this receipt and present it if you make inquiry.

105603-92-B-0226

PS Form 3800, June 1991 (Reverse)

# United States Department of Justice

Antitrust Division

Civil Task Force

Liberty Place Building - Room 300

Washington, DC 20530

Fax Number: (202) 307-9952

Voice Number: (202) 305-3652



---

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---

## FAX COVER SHEET

DATE: June 11, 1997  
TO: Jon P. Christiansen, Esq.  
of: Foley & Lardner  
Fax Number: (414) 297-4900  
FROM: Peter J. Mucchetti

Pages Sent (including this sheet): 2

**U R G E N T**

## \*\* CONFIRMATION REPORT \*\*

## TRANSMISSION

TRANSACTION(S) COMPLETED

NO.	DATE/TIME	DESTINATION	DURATION	PGS	STATUS	MODE
532	JUN. 11 17:50		414 297 4990 0° 00' 53"	002	OK	N ECM

# United States Department of Justice

Antitrust Division

Civil Task Force

Liberty Place Building - Room 300

Washington, DC 20530

Fax Number: (202) 307-9952

Voice Number: (202) 305-3652



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---

## FAX COVER SHEET

DATE: June 11, 1997

TO: William J. Kolasky, Jr.

of: Wilmer, Cutler & Pickering

Fax Number: (202) 663-6363

FROM: Peter J. Mucchetti

Pages Sent (including this sheet): 2

## \*\* CONFIRMATION REPORT \*\*

## TRANSMISSION

TRANSACTION(S) COMPLETED

NO.	DATE/TIME	DESTINATION	DURATION PGS	STATUS	MODE
533	JUN. 11 18:11		96636363 0° 00' 51" 002	OK	N ECM

P 370 800 952



**Receipt for  
Certified Mail**

No Insurance Coverage Provided  
Do not use for International Mail  
(See Reverse)

Sent to		Steve Geppi
Street and No.		1966 Greenspring Dr.
P.O., State and ZIP Code		Timonium, MD 21093-
Postage		\$ 4.17
Certified Fee		
Special Delivery Fee		
Restricted Delivery Fee		
Return Receipt Showing to Whom & Date Delivered		
Return Receipt Showing to Whom, Date, and Addressee's Address		
TOTAL Postage & Fees		\$
Postmark or Date		

PS Form 3800, June 1991



U. S. Department of Justice

Antitrust Division

Liberty Place Building  
Washington, DC 20530

June 11, 1997

MJM:PJM  
60-2721-0009

By Certified Mail  
Return Receipt Requested

Mr. Steve Geppi  
Diamond Comic Distributors, Inc.  
1966 Greenspring Drive  
Timonium, MD 21093-4117

Dear Mr. Geppi:

The Antitrust Division of the Department of Justice is currently investigating potentially anticompetitive conduct in the comic book industry. We anticipate that we will soon serve a Civil Investigative Demand seeking documents relating to that investigation to Diamond Comic Distributors, Inc. This letter serves to inform you that Diamond, its employees, agents, and representatives should preserve and not destroy any and all documents relating to the comic industry, including documents relating to any agreements between Diamond and any comic publishers, and Diamond's acquisition of the assets of Capital City Distribution, Inc.

If you have any questions concerning this matter, please call me as soon as possible at (202) 305-3652.

Sincerely yours,

Peter J. Mucchetti  
Attorney, Civil Task Force

cc: (by fax) William J. Kolasky, Jr., Esq.



UNITED STATES POSTAL SERVICE



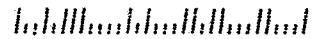
First-Class Mail  
Postage & Fees Paid  
USPS  
Permit No. G-10

• Print your name, address, and ZIP Code in this box •

Department of Justice  
Antitrust, Civil Task Force  
325 7th Street, N.W. Suite 300  
Washington DC 20530  
LPB-300

JUN 18 1997

600 - 2721 - 0009



Is your RETURN ADDRESS completed on the reverse side?

**SENDER:**

- Complete items 1 and/or 2 for additional services.
- Complete items 3, 4a, and 4b.
- Print your name and address on the reverse of this form so that we can return this card to you.
- Attach this form to the front of the mailpiece, or on the back if space does not permit.
- Write "Return Receipt Requested" on the mailpiece below the article number.
- The Return Receipt will show to whom the article was delivered and the date delivered.

I also wish to receive the following services (for an extra fee):

- ☐ Addressee's Address  
2. ☐ Restricted Delivery

Consult postmaster for fee.

3. Article Addressed to:

Mr. Steve Geppi  
Diamond Comic Distributors, Inc.  
1966 Greenspring Drive  
Timonium, MD 21093-4117

4a. Article Number

P 370-800-952

4b. Service Type

- ☐ Registered ☒ Certified  
☐ Express Mail ☐ Insured  
☐ Return Receipt for Merchandise ☐ COD

7. Date of Delivery

6/16

5. Received By: (Print Name)

E McCLAREN

6. Signature: (Addressee or Agent)

X E. M. McClaren

8. Addressee's Address (Only if requested and fee is paid)

PS Form 3811, December 1994

Domestic Return Receipt

Thank you for using Return Receipt Service.

UNITED STATES POSTAL SERVICE

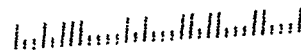


First-Class Mail  
Postage & Fees Paid  
USPS  
Permit No. G-10

• Print your name, address, and ZIP Code in this box •

Department of Justice  
Antitrust, Civil Task Force  
325 7th Street, N.W. Suite 300  
Washington DC 20530  
LPB-300

60-2721-0009



P 370 800 952



**Receipt for  
Certified Mail**

No Insurance Coverage Provided  
Do not use for International Mail  
(See Reverse)

Sent to <b>Steve Geppi</b>	
Street and No. <b>1966 Greenspring Dr.</b>	
P.O. State and ZIP Code <b>Timonium, MD 21093-</b>	
Postage	\$ <b>4.17</b>
Certified Fee	
Special Delivery Fee	
Restricted Delivery Fee	
Return Receipt Showing to Whom & Date Delivered	
Return Receipt Showing to Whom, Date, and Addressee's Address	
TOTAL Postage & Fees	\$
Postmark or Date	

PS Form 3800, June 1991

Is your **RETURN ADDRESS** completed on the reverse side?

<b>SENDER:</b> <input type="checkbox"/> Complete items 1 and/or 2 for additional services. <input type="checkbox"/> Complete items 3, 4a, and 4b. <input type="checkbox"/> Print your name and address on the reverse of this form so that we can return this card to you. <input type="checkbox"/> Attach this form to the front of the mailpiece, or on the back if space does not permit. <input type="checkbox"/> Write "Return Receipt Requested" on the mailpiece below the article number. <input type="checkbox"/> The Return Receipt will show to whom the article was delivered and the date delivered.		<b>4a. Article Number</b> P 370-800-952	
<b>3. Article Addressed to:</b> Mr. Steve Geppi Diamond Comic Distributors, Inc. 1966 Greenspring Drive Timonium, MD 21093-4117		<b>4b. Service Type</b> <input type="checkbox"/> Registered <input type="checkbox"/> Express Mail <input type="checkbox"/> Return Receipt for Merchandise <input type="checkbox"/> COD	
<b>5. Received By: (Print Name)</b> MCCARREN		<b>8. Addressee's Address (Only if requested and fee is paid)</b> 6116	
<b>6. Signature: (Addressee or Agent)</b> X <i>[Signature]</i>		<b>7. Date of Delivery</b> 6/16	

PS Form 3811, December 1984

Domestic Return Receipt

Thank you for using Return Receipt Service.

**STICK POSTAGE STAMPS TO ARTICLE TO COVER FIRST CLASS POSTAGE, CERTIFIED MAIL FEE, AND CHARGES FOR ANY SELECTED OPTIONAL SERVICES (see front).**

1. If you want this receipt postmarked, stick the gummed stub to the right of the return address leaving the receipt attached and present the article at a post office service window or hand it to your rural carrier (no extra charge).
2. If you do not want this receipt postmarked, stick the gummed stub to the right of the return address of the article, date, detach and retain the receipt, and mail the article.
3. If you want a return receipt, write the certified mail number and your name and address on a return receipt card, Form 3811, and attach it to the front of the article by means of the gummed ends if space permits. Otherwise, affix to back of article **RETURN RECEIPT REQUESTED** adjacent to the number.
4. If you want delivery restricted to the addressee, or to an authorized agent of the addressee, endorse **RESTRICTED DELIVERY** on the front of the article.
5. Enter fees for the services requested in the appropriate spaces on the front of this receipt. If return receipt is requested, check the applicable blocks in item 1 of Form 3811.
6. Save this receipt and present it if you make inquiry.

Post-It Fax Note 7672

To *PETER MUCCIA*  
 Company *DEPT. OF JUSTICE*  
 Location

Fax # *802-514-8337* Telephone #

Comments *SORRY FOR THE DELAY*  
*HOPE THIS INFORMATION HELPS, DON'T HESITATE TO*  
*CALL WITH ANY OTHER QUESTIONS.*

Original Disposition:

☐ Destroy☐ Return☐ Call for pickup

## DIAMOND COMIC DISTRIBUTORS, INC.

## DISCOUNT &amp; ORDERING INFORMATION

## DISCOUNT PLATEAUS &amp; DISCOUNT CODES

Diamond sells products according to the Discount Plateaus set forth below. Diamond also represents Dark Horse Comics, DC Comics, Image Comics, and Marvel Comics as a Sales Agent, enabling each company to set their own discounts to retailers (see additional Discount Plateaus detailed below). Note that purchases of Dark Horse Comics, DC Comics, Image Comics, and Marvel Comics do count towards Diamond's Discount Plateaus.

Minimum Order: To order from Diamond's Previews catalog, you must maintain a minimum monthly order of \$500. Net Cost items may be included in your total to meet this minimum.

To calculate your cost for every item, simply use the Discount Codes outlined below for Diamond and each company Diamond represents as a Sales Agent. Each item has a discount code that can be calculated from your Standard Discount. When items ordered from our monthly Previews catalog ship, they are invoiced according to the Standard Discount earned for the month in which they were ordered.



## DIAMOND DISCOUNT PLATEAUS &amp; CODES

Your Standard Diamond Discount is based on the total retail value of your monthly Previews order according to the chart below, excluding those items that are Net Cost (Discount Codes of J or Z).

Monthly Purchases	Standard Discount
\$500-\$1,399	40%
\$1,400-\$2,899	45%
\$2,900-\$8,499	50%
\$8,500-\$13,499	52.5%
\$13,500-\$66,499	55%
\$66,500-\$129,999	56%
\$130,000-\$430,000	57%
\$430,000+	57.5%

## Discount Codes

B	70% All Accounts
D	Standard Discount
V	Lower of 52.5% or Standard Discount
E&W	Lower of 50% or Standard Discount
F	Lower of 45% or Standard Discount
G	Lower of 47.5% or Standard Discount
S	Lower of 42.5% or Standard Discount
H	40% All Accounts
I	35% All Accounts
J&Z	Net Cost — Does not count towards Diamond Plateaus



## DC COMICS DISCOUNT PLATEAUS &amp; CODES

Your Standard DC Comics Discount is based on the total retail value of your monthly Previews order of DC Comics products according to the chart below.

Monthly Purchases	DC Comics Discount	DC Retail Products Discount
\$0-\$399	35%	35%
\$400-\$599	40%	35%
\$600-\$1,999	50%	45%
\$2,000-\$2,999	52.5%	45%
\$3,000-\$14,999	55%	45%
\$15,000-\$29,999	56%	45%
\$30,000+	57%	45%

## Discount Codes

B1	70% All Accounts
D1	Standard Discount
E1	Lower of 50% or Standard Discount
S1	Lower of 42.5% or Standard Discount
J1	Net Cost — Does not count towards DC Comics Plateaus
X1	45% for accounts with Standard DC Discount of 50% or more; 35% for other accounts
Z1	Net Cost — Does count towards DC Comics Plateaus



## DARK HORSE DISCOUNT PLATEAUS &amp; CODES

Dark Horse currently matches the discounts you qualify for under Diamond's Discount Plateaus.

## Discount Codes

D3	Standard Discount
V3	Lower of 52.5% or Standard Discount
E3	Lower of 50% or Standard Discount
F3	Lower of 45% or Standard Discount
S3	Lower of 42.5% or Standard Discount
H3	40% All Accounts
I3	35% All Accounts
J3	Net Cost — Does not count towards Dark Horse Plateaus

## IMAGE DISCOUNT PLATEAUS &amp; CODES

Your Standard Image Discount is based on the total retail value of your monthly Previews order of Image products according to the chart below.

Monthly Purchases	Standard Discount
\$0-\$800	45%
\$801-\$1,000	50%
\$1,001-\$2,000	53%
\$2,001-\$5,000	55%
\$5,001-\$10,000	56%
\$10,001-\$20,000	57%
\$20,001-\$100,000	57.5%
\$100,001+	58.5%

## Discount Codes

B2	70% All Accounts
D2	Standard Discount
J2	Net Cost — Does not count towards Image Plateaus
Z2	Net Cost — Does count towards Image Plateaus



## MARVEL DISCOUNT PLATEAUS &amp; CODES

Your Standard Marvel Discount is based on the total retail value of your monthly Previews order of Marvel comic products according to the chart below, excluding those items that are Net Cost (Discount Code J4).

Monthly Purchases	Standard Discount
\$0-\$799	35%
\$800-\$1,199	45%
\$1,200-\$2,499	50%
\$2,500-\$3,999	53%
\$4,000-\$6,999	54%
\$7,000-\$14,999	55%
\$15,000-\$29,999	56%
\$30,000-\$74,999	57%
\$75,000-\$124,999	58%
\$125,000+	59%

## Discount Codes

A4	80% All Accounts
B4	70% All Accounts
D4	Standard Discount
E4	50% All Accounts
F4	5% Lower Than Standard Discount
H4	Lower of 40% or Standard Discount
J4	Net Cost — Does not count towards Marvel Plateaus
N4	5% Greater Than Standard Discount
O4	10% Greater Than Standard Discount
P4	Lower of 55% or Standard Discount

## REORDER DISCOUNTS

Orders placed after the monthly due date for Previews orders are subject to a 3% reorder charge. The minimum reorder discount for items with a Discount Code of D, V, E, F, G, or H is 40%. For reorders on most products from DC Comics, and Image Comics there is no reorder charge. The reorder charge for Marvel Comics products is 2.25%, and for Dark Horse products 2.5%. For more complete details, see each company's Terms of Sale.

## MULTI-STORE DISCOUNTS

The retail totals of Previews Order Forms placed by individual stores which are part of a multi-store chain under common ownership are combined for purposes of discount calculation. Sub-distributors and individual franchisee stores may also qualify for combined group discounts. Please call your Diamond Customer Service Representative for further information regarding multi-store discounts.



## DARK HORSE COMICS TERMS OF SALE

### TO COMIC-BOOK SPECIALTY STORES



### DISCOUNTS

#### Comics

• Having studied various options with regard to direct-to-retailer discounts, Dark Horse has decided to remain within Diamond's existing discount plateau structure.

In other words: **If your Standard Discount under Diamond's plateaus is 52.5%, you will also receive a 52.5% discount on Dark Horse comics.**

#### Reorder Charges

- There will be **no reorder charge on order increases or advance reorders.**
- The **reorder charge** currently incurred on **in-stock items** will be cut in half, from 5% to 2.5%. This reduced charge will go into effect once December orders have been processed by Diamond (approximately the second week in January).

#### Non-Comic Products

- The maximum discount for **limited-edition, signed hardcovers** will increase from 35% to **42.5%**. (A new discount code to represent this discount — "S" — will be introduced in the December issue of *Previews*.)
- The maximum discount for **model kits and painted figurines** will increase from 35% to **50%**, in order to give retailers a better opportunity to diversify their customer base by offering these unique pieces to their customers.
- The maximum discount on Dark Horse's **graphic novels and trade paperbacks** will increase from 50% to **52.5%**.

#### Opening An Account

All purchasers (also referred to as accounts or customers) doing business with Diamond Comic Distributors, Inc. ("DCD") may purchase publications and products from Dark Horse Comics, Inc. ("Dark Horse" or "Dark Horse Comics"). Please refer to DCD's Terms of Sale for information pertaining to establishing an account with Diamond Comic Distributors.

#### Eligibility

These Terms of Sale apply expressly and exclusively to comic-book specialty stores. All comic-book specialty stores eligible to do business with Diamond Comic Distributors are eligible to do business with Dark Horse Comics. Please refer to Diamond Comic Distributors' Terms of Sale for information pertaining to eligibility.

Please note: Dark Horse Comics occasionally solicits trademarked and copyrighted items which can only be sold within particular designated territories. Comic-book specialty stores which are eligible to conduct business with Dark Horse Comics may find they are unable to purchase particular Dark Horse publications and products due to such limitations.

#### Order Minimums

There is no minimum order required for any Dark Horse Comics, Inc. publications or products, so long as the prospective account meets Diamond Comic Distributor's minimum monthly order.

#### Multi-Store Purchasing

Multi-store chains may achieve a greater discount by combining the orders of each of the stores within the chain, providing said chain can prove common ownership. While the orders will be combined for the purpose of calculating discount levels, the shipments can still be directed to individual locations.

#### Order Increases

Accounts may phone DCD as often as needed to increase pre-orders for Dark Horse publications and products. The cost of one order-increase call per account each week is paid for by Dark Horse Comics; each additional call made that same week will be billed a \$5 service charge unless the account places an order of greater than \$100 at retail.

- There is no minimum increase required;
- There is no penalty or surcharge applied to order increases;
- There is no ceiling on the number of increases which can be placed in a single call; and
- Increases will be billed at the same discount as the account receives on initial orders.

If the account has not ordered any Dark Horse Comics publications or

products scheduled to ship in the same month in which the pre-ordered goods are scheduled to ship, a 40% discount will be applied to said order increase.

In order to ensure receipt of an order-increase, an account should place said order-increase on or before the scheduled deadline (as published in DCD's monthly order form, under the headline "Order Increase Date.") Increases placed after that date will be filled on a first-come, first-served basis.

#### Reorders

Like Order Increases, accounts may phone DCD as often as needed to place reorders for Dark Horse publications and products. An account will be charged 2.5% of retail for each reorder placed.

- There is no minimum order required;
- There is 2.5% service charge applied to reorders;
- There is no ceiling on the number of reorders which can be placed in a single call; and
- Reorders will be billed at the discount for which the account qualified on the initial order of that item (or similar items shipping the same month, if an initial order for the given item was never placed)
- Reorders will ship direct to your store, and you will be responsible only for the actual costs of shipping; there will be no shipping or handling surcharges.

If the account has not ordered any Dark Horse Comics publications or products shipping in the same month in which the reordered goods have shipped, a 40% discount will be applied to said reorder.

#### Ordering Deadlines

Orders for Dark Horse Comics products and publications must be received in accordance with Diamond Comic Distributors' ordering deadlines and procedures. Please refer to Diamond Comic Distributors' Terms of Sale for such information.

#### Payment Terms/Credit Guidelines/Shipping/Shortages and Overages/Conditions of Sale

Please refer to Diamond Comic Distributors' Terms of Sale for policies regarding payment terms, credit, shipping, shortages and overages, and conditions of sale.



# DC COMICS TERMS OF SALE TO COMIC BOOK SPECIALTY STORES



## Discount Schedule:

	DC Comics Discount	DC Retail Products Discount
\$0-\$399	35%	35%
\$400-\$599	40%	35%
\$600-\$1,999	50%	45%
\$2,000-\$2,999	52.5%	45%
\$3,000-\$14,999	55%	45%
\$15,000-\$29,999	56%	45%
\$30,000+	57%	45%

**Order Minimums:** There is no minimum order required for any DC Comics products. Comic book specialty customers need only meet DCD's minimum monthly order to be eligible to buy DC Comics products.

**Multi-Store Purchasing:** The retail totals of orders of DC Comics products placed by individual stores which are part of a multi-store chain under common ownership will be combined for purposes of discount calculation, provided that satisfactory proof of common ownership is submitted to DCD for each store location.

**Order Increases:** For a trial period from now until further notice, there will be no charge for one order increase transaction per week which is received prior to initial shipment of the product(s) ordered. There will be a \$10.00 service charge for each additional order increase transaction in the same week. You may increase your order for as many titles as you wish in any one transaction. There is no minimum increase required and there will be no shipping and handling surcharges. Increased orders of DC Comics products will be sold at the same discount as your initial order of such product(s), except that customers who do not place their initial order of such product(s) through DCD will receive a 40% discount on order increases. DC cannot guarantee fulfillment of order increases for any titles which are received after DCD's scheduled deadline for such title (The "Order Increase Date" printed in DCD's monthly Order Form).

**Reorders:** For a trial period from now until further notice, there will be no charge for customer reorders of DC Comics products that are received after initial shipment of the product. Reorders of DC Comics products will be sold at the same discount as your initial order of such product(s), except that customers who do not place their initial order of such product(s) through DCD will receive a 40% discount on reorders. Reorders will ship direct to your store, and you will be responsible only for the actual costs of shipping; there will be no shipping or handling surcharges.

**Opening An Account:** Please refer to DCD's Terms of Sale for information as to how to open an account.

**Eligibility:** These terms of sale apply to sales of DC Comics products to comic book specialty stores only, except as provided below. DC Comics does not sell directly to hobbyists, consumer buying cooperatives or to sub-distributors without DC's prior written approval. By placing an order with DCD for DC Comics products, the customer attests that he/she is of legal adult age, meets the eligibility criteria, and is legally authorized to open an account with DCD and to purchase the items ordered.

**Audit Rights:** DC shall have the right to engage an independent auditor to audit the books and records of any customer who orders DC Comics products with an aggregate cover price of \$15,000 or more in any given month, solely in order to verify that the customer meets the eligibility criteria set forth above. If the audit reveals that the customer is a hobbyist, consumer buying cooperative or sub-distributor, then the discount offered to such customer for the following twelve months shall be 2% less than the discount that would otherwise be applicable per the above Discount Schedule (unless otherwise amended by DC). Any customer who is an unauthorized hobbyist, consumer buying cooperative or sub-distributor may avoid an audit by so stating and electing to be billed at a discount which is 2% less than the applicable discount per the Discount Schedule.

**Resales By Customers:** Customers are prohibited from selling DC Comics products to distributors- and/or to retail customers including, without limitation, newsstand, mass market, book trade, wholesale clubs, catalogs and other comic book specialty stores without DC's prior written approval. Customers may, however, sell or trade limited quantities of DC Comics products to other customers of DCD for the sole purpose of adjusting their respective inventories.

**Ordering Deadlines:** DC Comics orders must be received in accordance with DCD's ordering deadlines and procedures. Please refer to DCD's Terms of Sale for guidance.

**Payment Terms /Credit Guidelines:** Please refer to DCD's Terms of Sale for payment terms and credit policies.

**Shipping:** Domestic shipments are generally available for pick-up or delivery once per week. Customers may either pick up their shipments from the DCD Distribution center servicing their account and avoid shipping charges, or may elect to have their orders shipped. Domestic shipments shall be made by ground freight via the most efficient and economical carrier available unless otherwise agreed to by DCD and DC.

Except as expressly agreed otherwise, customers will be liable for all shipping charges. DCD may prepay shipping charges and pass these costs on to customers on their following week's invoice to be paid on the same terms as on a customer's product order.

For more information about shipping, customers may contact a DCD customer service representative at 1-800-45-COMIC.



**MARVEL COMICS TERMS OF SALE****I. Establishing an Account**

Prospective accounts must complete and return the Diamond Comics Distributors ("DCD") new account application, including all documents and materials specified in the DCD terms of sale. Orders submitted without a complete and approved application will not be processed.

In addition to the above, applications to order Marvel products from DCD must include a completed Marvel New Account Profile.

**II. Eligibility**

DCD does not sell directly to hobbyists. By opening an account or placing an order with DCD, customer attests that he or she is at least eighteen (18) years of age, legally authorized to open an account and engaged in a legitimate business re-selling Marvel products distributed by DCD in a permanent retail venue, baring a current mailing address. Proof of eligibility may be required for each order form submitted.

Customers are prohibited from selling Marvel products to distribution agents and/or other retail venues without Marvel's prior written approval.

**III. Payment and Credit**

All payment and credit determinations are the sole decision of DCD, and apply to all Marvel products ordered through DCD. Refer to the "Payment Terms / Credit Guidelines" section of DCD's Terms of Sale.

**IV. Territorial Restrictions**

Marvel reserves the right to set specific territorial restrictions on the distribution of any Marvel products. Violation of any published territorial restriction may result in the termination of purchasing privileges.

**V. Order Deadlines**

Orders for Marvel products must be received in accordance with DCD published ordering procedures. Refer to the "Ordering Deadlines" section of DCD's Terms of Sale.

**VI. Order Requirements**

Orders for Marvel products must be received by DCD within the guidelines set forth in DCD's Terms of Sale. There is no separate minimum Marvel dollar or unit quantity required to place an order.

**VII. Multi-Store Purchases**

Orders for Marvel products placed for one or more stores in a multi-store chain under common ownership will be combined for the purpose of discount calculation, provided satisfactory proof of common ownership is provided if requested.

Incentive rebates for multi-store accounts will be calculated using the combined retail total of all stores represented under the account. Marvel also reserves the right to offer incentives based on individual chain store purchases, following written notification in any DCD or Marvel customer publication.

**VIII. Shortages/Overages**

All shortages must be reported to DCD customer service within 24 hours of signed customer receipt to receive a credit or replacement. Credits or replacements for shorted items will be processed according to the "Shortages and Overages" section of DCD's Terms of Sale. Overages should be reported to DCD customer service department and should be returned immediately.

**IX. Damages**

All damaged products must be reported to DCD's customer service department within 24 hours of signed customer receipt to be eligible to receive a replacement or credit. All Marvel products are shipped F.O.B. from DCD. Marvel is not responsible for damage to product incurred during shipping. Customer shall be required to return to DCD covers of damaged product unless DCD instructs otherwise in writing. Damaged product with a retail value of \$6.00 US or more should be returned to DCD intact.

Marvel reserves the right to audit all reported damage claims upon 30 day's written notice. Customer agrees to such audit.

CJV 000006



## IMAGE COMICS INC. TRADE TERMS FOR COMIC BOOK SPECIALTY STORES

image

image

The trade terms of Image Comics, Inc. ("Image") with respect to orders from comic book specialty stores ("Accounts") after the effective date hereof are set forth below. Each Account that submits an order to Diamond Comic Distributors ("DCD") on behalf of Image shall be deemed to accept and agree to the following trade terms without addition, change or modification of any kind and such trade terms shall be controlling over additional or different terms of any order, purchase order, confirmation, invoice or similar document of Account. None of the trade terms herein shall be changed, supplemented or modified without the expressed consent of Image in a writing specifically executed for such purpose. In the event it becomes necessary for either Image (or its representative) or Account to retain counsel to enforce any provision of said contract or to commence an action for the breach thereof, the prevailing party shall have the right to recover its costs, expenses and its reasonable attorneys' fees. If any provision of said contract is held to be invalid or unenforceable for any reason, all remaining provisions thereof shall remain valid and effective. Image reserves the right to modify or amend these trade terms at any time in its sole discretion. Image shall have the right to refuse to sell to, or fill any orders for, any Account for any reason whatsoever.

### Discounts:

The discounts Accounts qualify for will be based on the total retail value of monthly original orders for Image comic books, according to the following plateaus:

Monthly Image Retail	Discount
\$0-\$600	45%
\$601-\$1000	50%
\$1001-\$2000	53%
\$2001-\$5000	55%
\$5001-\$10,000	56%
\$10,001-\$20,000	57%
\$20,001-\$100,000	57.5%
\$100,001+	58.5%

**NOTE:** If they so choose, Accounts may elect to order Image comic books in the months of March, April, and May, 1996, at the same discount they qualified for in February, 1996, rather than the above discount plateaus. Accounts wishing to match their February, 1996 discount for these three months should send a signed written notice to this effect to DCD.

### Order Minimums:

There is no minimum order required for any Image products. Accounts need only meet DCD's minimum monthly order to be eligible to buy Image products.

### Multi-Store Purchasing:

The total retail orders of Image products placed by individual stores which are part of a multi-store chain under common ownership will be combined for purposes of discount calculation, provided that the proof of common ownership, satisfactory to Image in its sole discretion, is submitted to DCD for each store location.

### Order Increases/Advance Reorders:

There will be no charge for two order increase and/or advance reorder transactions per week, per Account, which are received prior to initial shipment of the product(s) ordered. There will be a \$10.00 service charge for any additional order increase/advance reorder transaction in the same week, unless the Account places an order of greater than \$150 (based on the retail price). Accounts may increase orders for as many titles as they wish in any one transaction.

- There is no minimum increase required and there will be no shipping and handling surcharges.

- There is no limit on the number of increases which can be placed in a single call; and

- Increases will be billed at the same discount as the Account receives on initial orders for the previous Order Form month. If the Account has not ordered any Image products in the previous Order Form month, a 40% discount will be applied to said order increase/advance reorder.

- Image cannot guarantee fulfillment of order increases for any product which is received after DCD's scheduled deadline

(The "Order Increase Date" printed in DCD's monthly Order Form). Increases placed after that date will be filled on a first-come, first-served basis.

### Reorders:

- There will be no surcharge for reorders of Image products that are received after initial shipment of the product;

- There is no minimum order required;

- There is no ceiling on the number of reorders which can be placed in a single call; and

- Reorders of Image products will be sold to each Account at the same discounts as such Account's initial order of such product(s), except that Accounts not placing an original order in the previous Order Form month will receive a 40% discount on reorders. Accounts may elect to have reorders shipped separately or included in their next regular shipment. In either case, Accounts will be responsible only for the actual cost of shipping; there will be no shipping or handling surcharges.

### Opening an Account:

Please refer to DCD's Terms of Sale for information on how to open an account.

### Eligibility:

Image does not sell directly to hobbyists, consumer buying cooperatives or sub-distributors without Image's prior written approval. By placing an order with DCD for Image products, each Account that is an individual attests that he/she is of legal adult age and is legally authorized to open an account with DCD and to purchase the items ordered.

### Resales by Accounts:

Accounts are prohibited from selling Image products to distributors and/or to other retail accounts, including, without limitation, newsstand, mass market, book trade, wholesale clubs, catalogs, and other comic specialty stores without Image's prior written approval. Accounts may, however, sell or trade limited quantities of Image products to other retail accounts for the sole purpose of adjusting their respective inventories.

### Ordering Deadlines:

Orders for Image products must be received in accordance with DCD's ordering deadlines and procedures. Please refer to DCD's Terms of Sale for guidance.

### Payment Terms/ Credit Guidelines:

Please refer to DCD's Terms of Sale for payment terms and credit policies.

CJV 0000074/97



U. S. Department of Justice

Antitrust Division

*Liberty Place Building  
325 7th Street, N.W., Suite 300  
Washington, DC 20530*

June 18, 1997

MJM:PJM  
60-2721-0009

*MJM*  
Clerk's Office  
United States District Court  
James T. Foley U.S. Court House  
445 Broadway, Room 222  
Albany, New York 12207-2924

Re: Marvel Entertainment Group, Inc. v. Capital City Distribution, Inc.

Dear Sir or Madam:

Per this letter, the Antitrust Division of the United States Department of Justice requests a copy of the docket sheet, all pleadings and all exhibits in Marvel Entertainment Group, Inc. v. Capital City Distribution, case number 95-CV-0282. The case was filed with the court on March 3, 1995.

It is my understanding that the copying fee is waived for federal government officials. If you have any questions, please call me at (202) 305-3652. Thank you for your help with this matter.

Sincerely yours,

Peter Mucchetti  
Attorney  
Civil Task Force



U. S. Department of Justice

Antitrust Division

*Liberty Place Building  
325 7th Street, N.W., Suite 300  
Washington, DC 20530*

June 18, 1997

MJM:PJM  
60-2721-0009

*[Handwritten initials]*  
United States District Court  
Southern District of New York  
500 Pearl Street, Room 270  
New York, New York 10007

Re: DC Comics v. Capital City Distribution (Case No. 95-CV-3022)

Dear Sir or Madam:

Per this letter, the Antitrust Division of the United States Department of Justice requests a copy of the docket sheet, all pleadings and all exhibits in DC Comics v. Capital City Distribution, case number 95-CV-3022. The case was filed with the court on April 28, 1995.

It is my understanding that the copying fee is waived for federal government officials. If you have any questions, please call me at (202) 305-3652. Thank you for your help with this matter.

Sincerely yours,

Peter Mucchetti  
Attorney  
Civil Task Force



U. S. Department of Justice

Antitrust Division

*Liberty Place Building  
325 7th Street, N.W., Suite 300  
Washington, DC 20530*

June 19, 1997

MJM:PJM  
60-2721-0009

By Certified Mail  
Return Receipt Requested

Mr. Larry Marder  
Executive Director  
Image Comics, Inc.  
1440 North Harbor Boulevard  
Suite 305  
Fullerton, California 92835

Dear Mr. Marder:

The Antitrust Division of the Department of Justice is currently investigating potentially anticompetitive conduct in the comic book industry. This letter serves to inform you that Image Comics, Inc., its employees, agents, and representatives should preserve and not destroy any documents relating to comic book distribution, including documents relating to agreements with comic distributors.

If you have any questions concerning this matter, please call me as soon as possible at (202) 305-3652.

Sincerely yours,

Peter J. Mucchetti  
Attorney, Civil Task Force

cc: Greg Williams, Esq.

P 142 297 672

US Postal Service

**Receipt for Certified Mail**

No Insurance Coverage Provided.

Do not use for International Mail (See reverse)

Sent to <i>Mr. Larry Marder</i>	
Street & Number <i>1440 Mt. Harbor Blvd.</i>	
Post Office, State, & ZIP Code <i>Hullington, CT 02835</i>	
Postage	\$
Certified Fee	
Special Delivery Fee	
Restricted Delivery Fee	
Return Receipt Showing to Whom & Date Delivered	
Return Receipt Showing to Whom, Date, & Addressee's Address	
TOTAL Postage & Fees	\$
Postmark or Date	

PS Form 3800, April 1995

UNITED STATES POSTAL SERVICE



First-Class Mail  
Postage & Fees Paid  
USPS  
Permit No. G-10

• Print your name, address, and ZIP Code in this box •  
*IMD*  
 Peter J. Mucchetti, Attorney  
 Department of Justice, Antitrust Division  
 Liberty Place Building, Civil Task Force  
 325 7th Street, N.W., Suite 300  
 Washington, D.C. 20530

#60-2721-0009

Stick postage stamps to article to cover First-Class postage, certified mail fee, and charges for any selected optional services (See front)

1 If you want this receipt postmarked, stick the gummed stub to the right of the return address leaving the receipt attached, and present the article at a post office service window or hand it to your rural carrier (no extra charge).

2 If you do not want this receipt postmarked, stick the gummed stub to the right of the return address of the article, date, detach, and retain the receipt, and mail the article.

3 If you want a return receipt, write the certified mail number and your name and address on a return receipt card, Form 3811, and attach it to the front of the article by means of the gummed ends if space permits. Otherwise, affix to back of article. Endorse front of article RETURN RECEIPT REQUESTED adjacent to the number.

4 If you want delivery restricted to the addressee, or to an authorized agent of the addressee, endorse RESTRICTED DELIVERY on the front of the article.

5 Enter fees for the services requested in the appropriate spaces on the front of this receipt. If return receipt is requested, check the applicable blocks in item 1 of Form 3811.

6 Save this receipt and present it if you make an inquiry.

Is your RETURN ADDRESS completed on the reverse side?

#### SENDER:

- Complete items 1 and/or 2 for additional services.
- Complete items 3, 4a, and 4b.
- Print your name and address on the reverse of this form so that we can return this card to you.
- Attach this form to the front of the mailpiece, or on the back if space does not permit.
- Write "Return Receipt Requested" on the mailpiece below the article number.
- The Return Receipt will show to whom the article was delivered and the date delivered.

I also wish to receive the following services (for an extra fee):

1. ☐ Addressee's Address  
2. ☐ Restricted Delivery

Consult postmaster for fee.

#### 3. Article Addressed to:

Mr. Larry Marder  
Executive Director  
Image Comics, Inc.  
1440 North Harbor Boulevard  
Suite 305  
Fullerton, California 92835

#### 4a. Article Number

P 142 297 672

#### 4b. Service Type

- ☐ Registered ☒ Certified  
☐ Express Mail ☐ Insured  
☐ Return Receipt for Merchandise ☐ COD

#### 7. Date of Delivery

JUN 30 1997

#### 5. Received By: (Print Name)

*Brent Braun*

#### 6. Signature: (Addressee or Agent)

X *BRENT BRAUN*

#### 8. Addressee's Address (Only if requested and fee is paid)



U. S. Department of Justice

Antitrust Division

*Liberty Place Building  
325 7th Street, N.W., Suite 300  
Washington, DC 20530*

June 19, 1997

MJM:PJM  
60-2721-0009

By Certified Mail  
Return Receipt Requested

Mark Anderson, Esq.  
General Counsel  
Dark Horse Comics, Inc.  
10956 South East Main Street  
Milwaukie, Oregon 97222

Dear Mr. Anderson:

The Antitrust Division of the Department of Justice is currently investigating potentially anticompetitive conduct in the comic book industry. This letter serves to inform you that Dark Horse Comics, Inc., its employees, agents, and representatives should preserve and not destroy any documents relating to comic book distribution, including documents relating to agreements with comic distributors.

If you have any questions concerning this matter, please call me as soon as possible at (202) 305-3652.

Sincerely yours,

Peter J. Mucchetti  
Attorney, Civil Task Force

P 142 297 670

US Postal Service

**Receipt for Certified Mail**

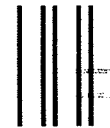
No Insurance Coverage Provided.

Do not use for International Mail (See reverse)

Sent to	
Mark Anderson, Esq.	
Street & Number	
10956 South East Main St.	
Post Office, State, & ZIP Code	
Mt. Twankie, Oregon 97223	
Postage	\$
Certified Fee	
Special Delivery Fee	
Restricted Delivery Fee	
Return Receipt Showing to Whom & Date Delivered	
Return Receipt Showing to Whom, Date, & Addressee's Address	
TOTAL Postage & Fees	\$
Postmark or Date	

PS Form 3800, April 1995

UNITED STATES POSTAL SERVICE



First-Class Mail  
Postage & Fees Paid  
USPS  
Permit No. G-10

• Print your name, address, and ZIP Code in this box •

~~Peter J. Anderson, Attorney~~  
Department of Justice, Antitrust Division  
Liberty Place Building, Civil Task Force  
325 7th Street, N.W., Suite 300  
Washington, D.C. 20530

#60-2721-0009



Stick postage stamps to article to cover First-Class postage, certified mail fee, and charges for any selected optional services (See front).

1. If you want this receipt postmarked, stick the gummed stub to the right of the return address leaving the receipt attached, and present the article at a post office service window or hand it to your rural carrier (no extra charge).
2. If you do not want this receipt postmarked, stick the gummed stub to the right of the return address of the article, date, detach, and retain the receipt and mail the article.
3. If you want a return receipt, write the certified mail number and your name and address on a return receipt card, Form 3811, and attach it to the front of the article by means of the gummed ends if space permits. Otherwise, affix to back of article. Endorse front of article **RETURN RECEIPT REQUESTED** adjacent to the number.
4. If you want delivery restricted to the addressee, or to an authorized agent of the addressee, endorse **RESTRICTED DELIVERY** on the front of the article.
5. Enter fees for the services requested in the appropriate spaces on the front of this receipt. If return receipt is requested, check the applicable blocks in item 1 of Form 3811.
6. Save this receipt and present it if you make an inquiry.

Is your RETURN ADDRESS completed on the reverse side?

**SENDER:**

- Complete items 1 and/or 2 for additional services.
- Complete items 3, 4a, and 4b.
- Print your name and address on the reverse of this form so that we can return this card to you.
- Attach this form to the front of the mailpiece, or on the back if space does not permit.
- Write "Return Receipt Requested" on the mailpiece below the article number.
- The Return Receipt will show to whom the article was delivered and the date delivered.

I also wish to receive the following services (for an extra fee):

- 1. ☐ Addressee's Address
- 2. ☐ Restricted Delivery

Consult postmaster for fee.

3. Article Addressed to:

Mark Anderson, Esq.  
General Counsel  
Dark Horse Comics, Inc.  
10956 South East Main Street  
Milwaukie, Oregon 97222

4a. Article Number

P 142 297 670

4b. Service Type

- ☐ Registered ☐ Certified
- ☐ Express Mail ☐ Insured
- ☐ Return Receipt for Merchandise ☐ COD

7. Date of Delivery

6-26-97

5. Received By: (Print Name)

M. Anderson

6. Signature: (Addressee or Agent)

M. Anderson

8. Addressee's Address (Only if requested and fee is paid)

Thank you for using Return Receipt Service.



U. S. Department of Justice

Antitrust Division

*Liberty Place Building  
325 7th Street, N.W., Suite 300  
Washington, DC 20530*

June 19, 1997

MJM:PJM  
60-2721-0009

By Certified Mail  
Return Receipt Requested

*Handwritten: 6/22/97*  
Lillian Laserson, Esq.  
Vice President and General Counsel  
DC Comics  
1700 Broadway  
New York, New York 10019

Dear Ms. Laserson:

The Antitrust Division of the Department of Justice is currently investigating potentially anticompetitive conduct in the comic book industry. This letter serves to inform you that DC Comics, its employees, agents, and representatives should preserve and not destroy any documents relating to comic book distribution, including documents relating to agreements with comic distributors.

If you have any questions concerning this matter, please call me as soon as possible at (202) 305-3652.

Sincerely yours,

Peter J. Mucchetti  
Attorney, Civil Task Force

US Postal Service

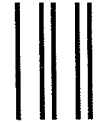
**Receipt for Certified Mail**

No Insurance Coverage Provided.

Do not use for International Mail (See reverse)

Sent to	
William L. Larson, Esq.	
Street & Number	
VP & General Counsel	
Post Office, State, & ZIP Code	
NY, NY 10019	
Postage	\$
Certified Fee	
Special Delivery Fee	
Restricted Delivery Fee	
Return Receipt Showing to Whom & Date Delivered	
Return Receipt Showing to Whom, Date, & Addressee's Address	
<b>TOTAL Postage &amp; Fees</b>	<b>\$</b>
Postmark or Date	

PS Form 3800, April 1995



• Print your name, address, and ZIP Code in this box •

Peter J. Mucchetti, Attorney  
Department of Justice, Antitrust Division  
Liberty Place Building, Civil Task Force  
325 7th Street, N.W., Suite 300  
Washington, D.C. 20530

#60-2721-0009

Is your RETURN ADDRESS completed on the reverse side?

**SENDER:**

- Complete items 1 and/or 2 for additional services.
- Complete items 3, 4a, and 4b.
- Print your name and address on the reverse of this form so that we can return this card to you.
- Attach this form to the front of the mailpiece, or on the back if space does not permit.
- Write "Return Receipt Requested" on the mailpiece below the article number.
- The Return Receipt will show to whom the article was delivered and the date delivered.

I also wish to receive the following services (for an extra fee):

1. ☐ Addressee's Address
2. ☐ Restricted Delivery

Consult postmaster for fee.

3. Article Addressed to:

Lillian Laserson, Esq.  
Vice President and General Counsel  
DC Comics  
1700 Broadway  
New York, New York 10019

4a. Article Number

P 142 297 669

4b. Service Type

- |   |   |
|---|---|
| <input type="checkbox"/> Registered                     | <input checked="" type="checkbox"/> Certified |
| <input type="checkbox"/> Express Mail                   | <input type="checkbox"/> Insured              |
| <input type="checkbox"/> Return Receipt for Merchandise | <input type="checkbox"/> COD                  |

7. Date of Delivery

11/26/97

5. Received By: (Print Name)

Khary Mays

6. Signature: (Addressee or Agent)

X Khary Mays

8. Addressee's Address (Only if requested and fee is paid)

PS Form 3811, December 1994

Domestic Return Receipt

Thank you for using Return Receipt Service.

UNITED STATES POSTAL SERVICE



First-Class Mail  
Postage & Fees Paid  
USPS  
Permit No. G-10

• Print your name, address, and ZIP Code in this box •

Peter J. Mucchetti, Attorney  
Department of Justice, Antitrust Division  
Liberty Place Building Civil Task Force  
325 7th Street, N.W., Suite 300  
Washington, D.C. 20530

#60-2721-0009

P 142 297 669

US Postal Service

**Receipt for Certified Mail**

No Insurance Coverage Provided.

Do not use for International Mail (See reverse)

Sent to	
Lillian Larson Esq.	
Street & Number	
VP & General Counsel	
Post Office, State, & ZIP Code	
NY, NY 10019	
Postage	\$
Certified Fee	
Special Delivery Fee	
Restricted Delivery Fee	
Return Receipt Showing to Whom & Date Delivered	
Return Receipt Showing to Whom, Date, & Addressee's Address	
TOTAL Postage & Fees	\$
Postmark or Date	

PS Form 3800 April 1995

Is your RETURN ADDRESS completed on the reverse side?

**SENDER:**

- Complete items 1 and/or 2 for additional services.
- Complete items 3, 4a, and 4b.
- Print your name and address on the reverse of this form so that we can return this card to you.
- Attach this form to the front of the mailpiece, or on the back if space does not permit.
- Write "Return Receipt Requested" on the mailpiece below the article number.
- The Return Receipt will show to whom the article was delivered and the date delivered.

I also wish to receive the following services (for an extra fee):

- 1. ☐ Addressee's Address
- 2. ☐ Restricted Delivery

Consult postmaster for fee.

**3. Article Addressed to:**

Lillian Laserson, Esq.  
Vice President and General Counsel  
DC Comics  
1700 Broadway  
New York, New York 10019

**4a. Article Number**

P 142 297 669

**4b. Service Type**

- ☐ Registered ☒ Certified
- ☐ Express Mail ☐ Insured
- ☐ Return Receipt for Merchandise ☐ COD

**7. Date of Delivery**

1/26/97

**5. Received By: (Print Name)**

K. Barry Mays

**6. Signature: (Addressee or Agent)**

K. Barry Mays

**8. Addressee's Address (Only if requested and fee is paid)**

PS Form 3811, December 1994

Domestic Return Receipt

Thank you for using Return Receipt Service.

Stick postage stamps to article to cover First-Class postage, certified mail fee, and charges for any selected optional services (See front)

1. If you want this receipt postmarked, stick the gummed stub to the right of the address leaving the receipt attached, and present the article at a post office service window or hand it to your retail carrier (no extra charge)
2. If you do not want this receipt postmarked, stick the gummed stub to the right of the return address of the article, date, detach, and retain the receipt, and mail the article.
3. If you want a return receipt, write the certified mail number and your name and address on a return receipt card, Form 3811, and attach it to the front of the article by means of the RETURN RECEIPT REQUESTED adjacent to the number.
4. If you want delivery restricted to the addressee, or to an authorized agent of the addressee, endorse RESTRICTED DELIVERY on the front of the article.
5. Enter fees for the services requested in the appropriate spaces on the front of this receipt. If return receipt is requested, check the applicable blocks in item 1 of Form 3811.
6. Save this receipt and present it if you make an inquiry.

PS Form 3800, April 1995 (Reverse)



U. S. Department of Justice

Antitrust Division

---

*Liberty Place Building  
325 7th Street, N.W., Suite 300  
Washington, DC 20530*

June 19, 1997

MJM:PJM  
60-2721-0009

By Certified Mail  
Return Receipt Requested

Paul Shapiro, Esq.  
General Counsel  
Marvel Entertainment Group, Inc.  
387 Park Avenue, South  
New York, New York 10016-8810

Dear Mr. Shapiro:

The Antitrust Division of the Department of Justice is currently investigating potentially anticompetitive conduct in the comic book industry. This letter serves to inform you that Marvel Entertainment Group, Inc., its employees, agents, and representatives should preserve and not destroy any documents relating to comic book distribution, including documents relating to agreements with comic distributors.

If you have any questions concerning this matter, please call me as soon as possible at (202) 305-3652.

Sincerely yours,

Peter J. Mucchetti  
Attorney, Civil Task Force



P 142 297 658

US Postal Service

**Receipt for Certified Mail**

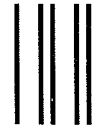
No Insurance Coverage Provided.

Do not use for International Mail (See reverse)

Sent to	
Paul Shapiro, Esq	
Street & Number	
387 Park Ave, South	
Post Office, State, & ZIP Code	
NY, NY 10016-8810	
Postage	\$
Certified Fee	
Special Delivery Fee	
Restricted Delivery Fee	
Return Receipt Showing to Whom & Date Delivered	
Return Receipt Showing to Whom, Date, & Addressee's Address	
TOTAL Postage & Fees	\$
Postmark or Date	

PS Form 3800 April 1995

UNITED STATES POSTAL SERVICE

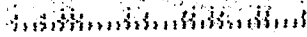


First-Class Mail  
Postage & Fees Paid  
USPS  
Permit No. G-10

• Print your name, address, and ZIP Code in this box •

Peter J. Mucchetti, Attorney  
Department of Justice, Antitrust Division  
Liberty Place Building, Civil Task Force  
325 7th Street, N.W., Suite 300  
Washington, D.C. 20530

#60-2721-0009



Is your RETURN ADDRESS completed on the reverse side?

**SENDER:**

- Complete items 1 and/or 2 for additional services.
- Complete items 3, 4a, and 4b.
- Print your name and address on the reverse of this form so that we can return this card to you.
- Attach this form to the front of the mailpiece, or on the back if space does not permit.
- Write "Return Receipt Requested" on the mailpiece below the article number.
- The Return Receipt will show to whom the article was delivered and the date delivered.

I also wish to receive the following services (for an extra fee):

1. ☐ Addressee's Address
2. ☐ Restricted Delivery

Consult postmaster for fee.

3. Article Addressed to:

Paul Shapiro, Esq.  
General Counsel  
Marvel Entertainment Group, Inc.  
387 Park Avenue, South  
New York, New York 10016-8810

4a. Article Number

P 142 297 668

4b. Service Type

- |   |   |
|---|---|
| <input type="checkbox"/> Registered                     | <input checked="" type="checkbox"/> Certified |
| <input type="checkbox"/> Express Mail                   | <input checked="" type="checkbox"/> Insured   |
| <input type="checkbox"/> Return Receipt for Merchandise | <input type="checkbox"/> COD                  |

7. Date of Delivery

6/25/97

5. Received By: (Print Name)

8. Addressee's Address (Only if requested and fee is paid)

6. Signature: (Addressee or Agent)

X *Li Rogers*

PS Form 3811, December 1994

Domestic Return Receipt

Thank you for using Return Receipt Service.

Is your RETURN ADDRESS completed on the reverse side?

**SENDER:**

- Complete items 1 and/or 2 for additional services.
- Complete items 3, 4a, and 4b.
- Print your name and address on the reverse of this form so that we can return this card to you.
- Attach this form to the front of the mailpiece, or on the back if space does not permit.
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I also wish to receive the following services (for an extra fee):

1. ☐ Addressee's Address
2. ☐ Restricted Delivery

Consult postmaster for fee.

**3. Article Addressed to:**

Paul Shapiro, Esq.  
General Counsel  
Marvel Entertainment Group, Inc.  
387 Park Avenue, South  
New York, New York 10016-8810

**4a. Article Number**

P 142 297 668

**4b. Service Type**

- |   |   |
|---|---|
| <input type="checkbox"/> Registered                     | <input checked="" type="checkbox"/> Certified |
| <input type="checkbox"/> Express Mail                   | <input type="checkbox"/> Insured              |
| <input type="checkbox"/> Return Receipt for Merchandise | <input type="checkbox"/> COD                  |

**7. Date of Delivery**

6/25/97

**5. Received By: (Print Name)**

**8. Addressee's Address (Only if requested and fee is paid)**

**6. Signature (Addressee or Agent)**

X *Li Rogers*

PS Form 3811, December 1994

Domestic Return Receipt

Thank you for using Return Receipt Service.

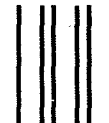
PS Form 3800, April 1995

Sent to	
Paul Shapiro, Esq.	
387 Park Ave, South	
NY, NY 10016-8810	
Postage	\$
Certified Fee	
Special Delivery Fee	
Restricted Delivery Fee	
Return Receipt Showing to Whom & Date Delivered	
Return Receipt Showing to Whom, Date, & Addressee's Address	
TOTAL Postage & Fees	\$
Postmark or Date	

US Postal Service  
**Receipt for Certified Mail**  
No Insurance Coverage Provided.  
Do not use for International Mail (See reverse)

P 142 297 668

UNITED STATES POSTAL SERVICE

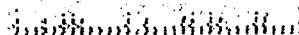


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Postage & Fees Paid  
USPS  
Permit No. G-10

• Print your name, address, and ZIP Code in this box •

Peter J. Mucchetti, Attorney  
Department of Justice, Antitrust Division  
Liberty Place Building, Civil Task Force  
325 7th Street, N.W., Suite 300  
Washington, D.C. 20530

#60-2721-0009



PS Form 3811, April 1995 (Reverse)

- Stick postage stamps to article to cover First-Class postage, certified mail fee, and charges for any selected optional services (see form 3811).
1. If you want this receipt postmarked, stick the gummed stub to the right of the return address leaving the receipt attached and present the article at a post office service window or hand it to your rural carrier. *no extra charges.*
  2. If you do not want this receipt postmarked, stick the gummed stub to the right of the return address of the article, date, detach, and retain the receipt and mail the article.
  3. If you want a return receipt, write the certified mail number and your name and address on a return receipt card, Form 3811, and attach it to the front of the article by means of the gummed ends if space permits. Otherwise, affix it to back of article. Endorse front of article **RETURN RECEIPT REQUESTED** adjacent to the number.
  4. If you want delivery restricted to the addressee, or to an authorized agent of the addressee, endorse **RESTRICTED DELIVERY** on the front of the article.
  5. Enter fees for the services requested in the appropriate spaces on the front of this receipt. If return receipt is requested, check the applicable blocks in item 1 of Form 3811.
  6. Save this receipt and present it if you make an inquiry.

P-142 297 L72

US Postal Service

**Receipt for Certified Mail**

No Insurance Coverage Provided.

Do not use for International Mail (See reverse)

Sent to	
Mr. Larry Marder	
Street & Number	
1440 Mt. Harbor Bldg.	
Post Office, State, & ZIP Code	
Hullerton, CT 06235	
Postage	\$
Certified Fee	
Special Delivery Fee	
Restricted Delivery Fee	
Return Receipt Showing to Whom & Date Delivered	
Return Receipt Showing to Whom, Date, & Addressee's Address	
<b>TOTAL Postage &amp; Fees</b>	<b>\$</b>
Postmark or Date	

PS Form 3800, April 1995



U. S. Department of Justice

Antitrust Division

*Liberty Place Building  
325 7th Street, N.W., Suite 300  
Washington, DC 20530*

June 19, 1997

MJM:PJM  
60-2721-0009

By Certified Mail  
Return Receipt Requested

Mr. Larry Marder  
Executive Director  
Image Comics, Inc.  
1440 North Harbor Boulevard  
Suite 305  
Fullerton, California 92835

Dear Mr. Marder:

The Antitrust Division of the Department of Justice is currently investigating potentially anticompetitive conduct in the comic book industry. This letter serves to inform you that Image Comics, Inc., its employees, agents, and representatives should preserve and not destroy any documents relating to comic book distribution, including documents relating to agreements with comic distributors.

If you have any questions concerning this matter, please call me as soon as possible at (202) 305-3652.

Sincerely yours,

Peter J. Mucchetti  
Attorney, Civil Task Force

cc: Greg Williams, Esq.

UNITED STATES POSTAL SERVICE



First-Class Mail  
Postage & Fees Paid  
USPS  
Permit No. G-10

IMD  
JUN 3 1997

• Print your name, address, and ZIP Code in this box •  
Peter J. Mucchetti, Attorney  
Department of Justice, Antitrust Division  
Liberty Place Building, Civil Task Force  
325 7th Street, N.W., Suite 300  
Washington, D.C. 20530

#60-2721-0009



Is your RETURN ADDRESS completed on the reverse side?

**SENDER:**

- Complete items 1 and/or 2 for additional services.
- Complete items 3, 4a, and 4b.
- Print your name and address on the reverse of this form so that we can return this card to you.
- Attach this form to the front of the mailpiece, or on the back if space does not permit.
- Write "Return Receipt Requested" on the mailpiece below the article number.
- The Return Receipt will show to whom the article was delivered and the date delivered.

I also wish to receive the following services (for an extra fee):

1. ☐ Addressee's Address
2. ☐ Restricted Delivery

Consult postmaster for fee.

3. Article Addressed to:

Mr. Larry Marder  
Executive Director  
Image Comics, Inc.  
1440 North Harbor Boulevard  
Suite 305  
Fullerton, California 92835

4a. Article Number

P 142 297 672

4b. Service Type

- ☐ Registered ☒ Certified  
☐ Express Mail ☐ Insured  
☐ Return Receipt for Merchandise ☐ COD

7. Date of Delivery

JUN 30 1997

5. Received By: (Print Name)

Brent Brown

6. Signature: (Addressee or Agent)

X Brent Brown

8. Addressee's Address (Only if requested and fee is paid)

PS Form 3811, December 1994

Domestic Return Receipt

Thank you for using Return Receipt Service.

US Postal Service

**Receipt for Certified Mail**

No Insurance Coverage Provided.

Do not use for International Mail (See reverse)

Sent to	
Mark Anderson, BSA	
Street & Number	
10956 South East Main St.	
Post Office, State, & ZIP Code	
Milwaukie, Oregon 97122	
Postage	\$
Certified Fee	
Special Delivery Fee	
Restricted Delivery Fee	
Return Receipt Showing to Whom & Date Delivered	
Return Receipt Showing to Whom, Date, & Addressee's Address	
<b>TOTAL Postage &amp; Fees</b>	<b>\$</b>
Postmark or Date	

PS Form 3800, April 1995



U. S. Department of Justice

Antitrust Division

*Liberty Place Building  
325 7th Street, N.W., Suite 300  
Washington, DC 20530*

June 19, 1997

MJM:PJM  
60-2721-0009

By Certified Mail  
Return Receipt Requested

*DM*  
Mark Anderson, Esq.  
General Counsel  
Dark Horse Comics, Inc.  
10956 South East Main Street  
Milwaukie, Oregon 97222

Dear Mr. Anderson:

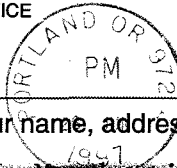
The Antitrust Division of the Department of Justice is currently investigating potentially anticompetitive conduct in the comic book industry. This letter serves to inform you that Dark Horse Comics, Inc., its employees, agents, and representatives should preserve and not destroy any documents relating to comic book distribution, including documents relating to agreements with comic distributors.

If you have any questions concerning this matter, please call me as soon as possible at (202) 305-3652.

Sincerely yours,

Peter J. Mucchetti  
Attorney, Civil Task Force

UNITED STATES POSTAL SERVICE

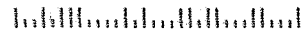


First-Class Mail  
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USPS  
Permit No. G-10

• Print your name, address, and ZIP Code in this box •

~~Patricia M. [redacted]~~  
Department of Justice, Antitrust Division  
Liberty Place Building, Civil Task Force  
325 7th Street, N.W., Suite 300  
Washington, D.C. 20530

#60-2721-0009



Is your RETURN ADDRESS completed on the reverse side?

**SENDER:**

- Complete items 1 and/or 2 for additional services.
- Complete items 3, 4a, and 4b.
- Print your name and address on the reverse of this form so that we can return this card to you.
- Attach this form to the front of the mailpiece, or on the back if space does not permit.
- Write "Return Receipt Requested" on the mailpiece below the article number.
- The Return Receipt will show to whom the article was delivered and the date delivered.

I also wish to receive the following services (for an extra fee):

1. ☐ Addressee's Address
2. ☐ Restricted Delivery

Consult postmaster for fee.

3. Article Addressed to:

Mark Anderson, Esq.  
General Counsel  
Dark Horse Comics, Inc.  
10956 South East Main Street  
Milwaukie, Oregon 97222

4a. Article Number

P 442 297 670

4b. Service Type

- |   |                                    |
|---|------------------------------------|
| <input type="checkbox"/> Registered                     | <input type="checkbox"/> Certified |
| <input type="checkbox"/> Express Mail                   | <input type="checkbox"/> Insured   |
| <input type="checkbox"/> Return Receipt for Merchandise | <input type="checkbox"/> COD       |

7. Date of Delivery

6-26-97

5. Received By: (Print Name)

☒ M. Olsen

6. Signature: (Addressee or Agent)

☒ M. Olsen

8. Addressee's Address (Only if requested and fee is paid)

PS Form 3811, December 1994

Domestic Return Receipt

Thank you for using Return Receipt Service.



U. S. Department of Justice

Antitrust Division

*Liberty Place Building  
325 7th Street, N.W., Suite 300  
Washington, DC 20530*

June 26, 1997

MJM:PJM  
60-2721-0009

Sacramento Superior and Municipal Court  
Attn.: Correspondence Clerk/Civil  
720 9th Street  
Sacramento, California 95814

Re: Ross A. Rojek v. Marvel Entertainment Group and Heroes World Distribution

Dear Sir or Madam:

Per this letter, the Antitrust Division of the United States Department of Justice requests a copy of the docket sheet, all pleadings and all exhibits in Ross A. Rojek v. Marvel Entertainment Group and Heroes World Distribution, case no. 95-AS-2045.

It is my understanding that the copying fee is waived for federal government officials. If you have any questions, please call me at (202) 305-3652. Thank you for your help with this matter.

Sincerely yours,

Peter Mucchetti  
Attorney  
Civil Task Force

DATE 1-22-97

ATTENTION: Peter Mucchetti  
Anti Trust Division

FROM: Suzanne Ext 412

REFERENCE: \_\_\_\_\_

NUMBER OF PAGES: 2 (INCLUDING COVER SHEET)

# FREE ADVICE FOR RETAILERS



## Learn more about:

- Retailing comics, games & cards successfully
- Building a basic stock
- Exercising sound management practices
- Selling games and cards in your store
- Improving your store security
- Turning excess stock into good will
- Attracting non-traditional customers
- Handling taxes
- And many other business & industry topics!

## Comics Retailer FREE Subscription Form – Please Complete & Return

☐ **YES**, I am a qualified recipient. Please send my free subscription to:

Name \_\_\_\_\_ Title \_\_\_\_\_

Store/business name \_\_\_\_\_

Mailing address \_\_\_\_\_

Street address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Business phone # \_\_\_\_\_

FAX # \_\_\_\_\_ Date \_\_\_\_\_

Signature \_\_\_\_\_

### ☐ PUBLISHER / DISTRIBUTOR / MANUFACTURER

- ( ) President / Publisher  
( ) Editor  
( ) Marketing / Sales ( ) Other \_\_\_\_\_

-OR-

### ☐ RETAILER (Check primary sales area)

- 1 ( ) Comics Book Shop  
2 ( ) Book Store  
3 ( ) Baseball Card Shop  
4 ( ) Hobby Shop 5 ( ) Record/CD Store  
6 ( ) Mail Order Dealer (New product dealers only)  
7 ( ) Other \_\_\_\_\_  
56 ( ) Gaming Retailer



**Important - you must sign this card to validate your free subscription.**

*Retailers, please fill in the rest of this information, which will be kept confidential.*

### Annual Sales (for this subscription's retail outlet)

- 8 ( ) under \$25,000 11 ( ) \$100,000 to \$149,999  
9 ( ) \$25,000 to \$49,999 12 ( ) \$150,000 to \$499,999  
10 ( ) \$50,000 to \$99,999 13 ( ) More than \$500,000

### Number of stores you own / manage

- 14 ( ) One 17 ( ) Four  
15 ( ) Two 18 ( ) Five  
16 ( ) Three 19 ( ) More than five

### How long have you been selling comics in your retail store?

- 20 ( ) Less than a year  
21 ( ) 1-5 years  
22 ( ) 6-10 years  
23 ( ) More than 10 years

### How long have you owned / managed your retail store?

- 24 ( ) Less than a year  
25 ( ) 1 year  
26 ( ) 2 years  
27 ( ) 3 years  
28 ( ) 4 years  
29 ( ) 5 years  
30 ( ) More than 5 years  
31 ( ) More than 10 years

### What products do you stock in your store(s)? (List all that apply)

- 32 ( ) Comic books - major publishers  
33 ( ) Comic books - independent publishers  
34 ( ) Comic books - adult titles  
35 ( ) Graphic novels  
36 ( ) Plastic models - comics related  
37 ( ) Plastic models - other  
38 ( ) Videos - new  
39 ( ) Videos - rental  
40 ( ) Gaming supplies  
41 ( ) Card supplies  
42 ( ) Trading cards - sports  
43 ( ) Trading cards - non-sport  
44 ( ) Nintendo  
45 ( ) Other games  
46 ( ) Toys - comics-related  
47 ( ) Magazines - comics-related  
48 ( ) Magazines - other  
49 ( ) Other \_\_\_\_\_  
50 ( ) Posters - comics-related  
51 ( ) Buttons - comics-related  
52 ( ) Role-playing games  
53 ( ) Comics supplies  
54 ( ) Clothing - comics-related  
55 ( ) Candy

**Only one free subscription allowable per store. Additional subscriptions are \$25 each.**

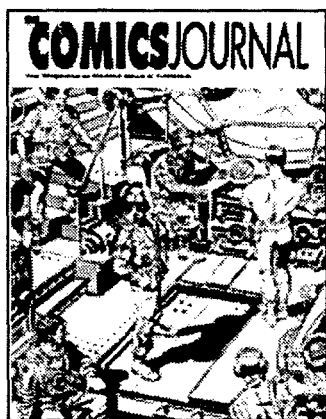


# THE COMICS JOURNAL

*The Comics Journal* is the comic book industry's leading magazine of news and criticism. Each month, the *Journal* brings to its audience lengthy, in-depth interviews that probe the inner workings of the spotlighted creators' fame, body of work, and craft. The *Journal* also features exacting and comprehensive reviews of many past and current comics works; it recently expanded its review section to enable it to more fully cover the wide diversity of the comic book field.

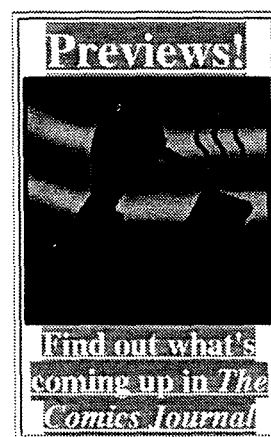
As if all this weren't enough, *The Comics Journal* is also the only source of hard-hitting, investigative journalism that covers (and often uncovers) business and trade news related directly or indirectly to the comics industry.

New additions to this Site include excerpts from the issue #196's interview with [Dave McKean](#) and issue #197's roundtable interview with New York City cartoonists [Dean Haspiel](#), [Alex Robinson](#), [Tony Consiglio](#), and [Yvonne Mojica](#), a reminiscence of working with [Wally Wood](#), a review of [Palookaville](#) #10, an update on [Carl Barks v. Hamilton](#), the lowdown on [Kitchen Sink Press](#), and a brand-spanking new [Hit List](#). And for an idea of how the *Journal* covers the entire industry, check out Summer, 1996's [special 20th anniversary section](#) which features interviews and articles about the state of the industry and art form.



**Wally Wood is  
featured in  
TCJ #197.**

**Subscribe to  
The Comics  
Journal!**



This Web Site is designed to facilitate communication between *The Comics Journal* and its readers. Its other goal is to furnish the online community with up-to-date news about the comics industry, and to provide previews of the contents of upcoming issues.

[News](#) | [Interviews](#) | [Features](#) | [Reviews](#) | [Hit List](#) | [Editorials](#) | [Subscriptions](#) | [Back Issues](#)

The Comics Journal is published by **FANTAGRAPHICS BOOKS**

**000068** people have accessed this page since June 8, 1997.  
*Send all comments, impressions and criticisms to [tom@tcj.com](mailto:tom@tcj.com).*

# *The Comics Journal* News Coverage

*The Comics Journal* is the industry's leader in investigative journalism, and very often the only source for in-depth analysis and reportage of serious and controversial issues in comics. The *Journal* has a long, proud history of activist writing, exposing unfair business practices and unethical behavior for over 18 years.

In 1995, the *Journal* paid special attention to structural changes in comics distribution, taking its readers behind the hype and promises to the motives and reality lurking beneath the surface. The May 1995 article, "Anarchy in the DM," revealed implications of the DC/Diamond agreement that set the industry on its ear. As these changes continue, and perennial issues like censorship and creator's rights once again become "hot," the *Journal* will stand tall in its role as industry watchdog.

## Current Industry News

- ☐ [The scoop on Kitchen Sink Press \(NEW!\)](#)
- ☐ [Feiffer leaves \*The Village Voice\* \(NEW!\)](#)
- ☐ [Newsstand owners awarded \\$1.3 million in \*Answer Me!\* case \(NEW!\)](#)
- ☐ [Carl Barks vs. Hamilton \(NEW!\)](#)
- ☐ [Gene Kannenberg on the Pop Culture Conference \(NEW!\)](#)

## Special Planet Comics Thread

- ☐ [Interview with Planet Comics Owners Hunter and Kennedy \(Feb. '97\)](#)
- ☐ [The Latest on the Planet Comics Case \(May '96\)](#)
- ☐ [The Fourth Planet Comics Story \(April '96\)](#)
- ☐ [The Third Planet Comics Story \(Feb. '96\)](#)
- ☐ [The Second Planet Comics Story \(Jan. '96\)](#)
- ☐ [The First Planet Comics Story \(How it all went down\) \(Nov. '95\)](#)

## Special BOE/Mavrides Thread

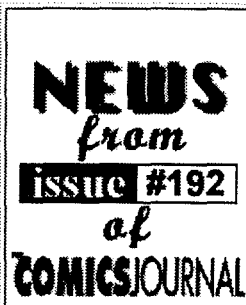
- ☐ [Mavrides Wins Appeal \(Jan. '96\)](#)
- ☐ [BOE Blinks as Mavrides Appeal Nears \(Nov. '95\)](#)
- ☐ [The BOE moves against Creators Syndicate \(Oct. '95\)](#)
- ☐ [The Cartoonist Paul Mavrides Speaks \(Nov. '95\)](#)

## Industry Deaths

- ☐ [André Franquin \(Jan. '97\)](#)
- ☐ [Curt Swan \(June '96\)](#)
- ☐ [Frank Doyle \(April '96\)](#)
- ☐ [Jack Abel \(Mar. '96\)](#)
- ☐ [Burne Hogarth \(Feb. '96\)](#)
- ☐ [Jerry Siegel \(Feb. '96\)](#)
- ☐ [Nestor Redondo, Jim Davis, and Bernard Baily \(Feb. '96\)](#)
- ☐ [Mike Parobeck \(Aug. '96\)](#)
- ☐ [Mark Gruenwald \(Aug. '96\)](#)

## From The Archives

- ☐ [Diana Denied Appeal](#) (Feb. '97)
- ☐ [Milestone Set To Cease Operations](#) (Feb. '97)
- ☐ [New Distinction In Child Porn Laws](#) (Dec. '96)
- ☐ [Diamond Rejects Diana Comics](#) (Dec. '96)
- ☐ [Image Litigation Continues](#) (Dec. '96)
- ☐ [Marvel Files For Chapter 11](#) (Dec. '96)
- ☐ [Liefeld Vs. Image](#) (Nov. '96)
- ☐ [Marvel's Woes Continue](#) (Nov. '96)
- ☐ [Diamond Distribution Buys Capital City](#) (Sept. '96)
- ☐ [Rojek Suit Against Marvel Dismissed](#) (Sept. '96)
- ☐ [An Appreciation of the recently-deceased Mike Parobeck by Chris Brayshaw](#) (Sept. '96)
- ☐ [The Singaporean Success Story of Mr. Kiasu](#) (Sept. '96)
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## Three Mike Diana Comics Rejected In 1996

Publishers and distributor give different reasons

By Tom Spurgeon and Greg Stump

Two small press publishers of work by Mike Diana, the Florida cartoonist who was convicted of obscenity in 1994, have had books featuring the artist rejected by Diamond Distribution. Although the distributor claims that poor sales potential was the determining factor in the decisions, both Brett Warnock of Primal Groove Press and Shane Bugbee of Michael Hunt Publications say that Diamond representatives initially told them their books were rejected based on the graphic nature of Diana's work. The accusations raise doubts about Diamond's willingness to take chances on controversial material, particularly from small publishers, a concern heightened by Diamond's dominant position in comics distribution.

The dispute became public in early November, when Bugbee sent out an incendiary press release via fax and electronic mail to media outlets and public Internet bulletin boards. The release, dated November 3 but sent out later in that same week, blared the headline "Mike Diana attacked!" The major arguments in the release were based on Bugbee's characterization of a November 1 conversation between Diamond Supplier Liaison Glen Folland and himself regarding Diamond's potential distribution -- and subsequent rejection -- of the Michael Hunt-published *The Worst of Boiled Angel*.

Bugbee made the following claims in the press release: 1) Diamond rejected *The Worst of Boiled Angel* based on its content, 2) Folland told Bugbee the reason for the rejection was fear the distributor would risk "getting in trouble" by agreeing to distribute Diana's work, 3) the process by which Diamond decided to reject *The Worst of Boiled Angel* was a page-by-page review of the book, 4) this process was not used to review the work of any other comics author, and 5) the distributor has made this a blanket condemnation of the cartoonist by refusing "to carry any titles by Mike Diana."

In a follow-up conversation with the *Journal*, Bugbee reiterated all of the claims made in the press release and made two more. First, Bugbee added that in their November 1 conversation, Folland cited the cover artwork for *The Worst of Boiled Angel* as part of Diamond's reason for rejecting the book. Second, Bugbee asserted that the September 1996 rejection of another Michael Hunt-published Mike Diana collection, *The Cherry Bomb Revolution*, was evidence for what he described as a Diamond censure of Diana. That collection, containing several of Mike Diana's more recent, post-trial comics was officially rejected, according to Bugbee, for "rough artwork." The *Journal* asked for Bugbee's documentation from Diamond, but at press time, the material was not received.

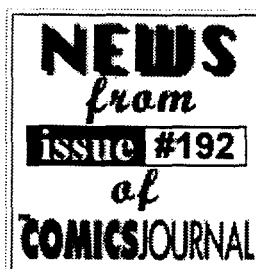
Bugbee also commented on Diamond's handling of the affair, accusing them of changing their story. Bugbee says that after preparing his press release, he first sent it to Diamond, who phoned to inform the publisher that they would reconsider their decision not to carry the book. Bugbee claims that it wasn't Folland but what he characterized as a "nervous" Mark Herr -- Diamond's purchasing manager -- who contacted him next. Bugbee accuses Herr of telling a completely different story than Folland. According to Bugbee, instead of citing the volume's content, Herr spoke of the book's insufficient sales potential as the ultimate reason behind the decision to reject *The Worst of Boiled Angel*.

In the course of following up on Bugbee's claims, an independent source informed the *Journal* that the fourth issue of *Top Shelf*, an anthology featuring major minicomic creators and other alternative cartooning talent published by the Portland, Oregon-based Primal Groove Press, was also recently rejected by Diamond. This source held that the rejection was based on content, specifically another Mike Diana story.

**The complete version of this story can be found in *TCJ* #192.**

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## Image Litigation Continues

By Greg Stump

Image has retaliated against the multi-million dollar lawsuit filed by former partner Rob Liefeld alleging libel, slander and wrongful termination with a series of demurrers and a cross-complaint of their own. As the *Journal* reported in #190 and #191, Rob Liefeld resigned from Image shortly after the other five founding members -- Marc Silvestri, Jim Lee, Todd McFarlane, Erik Larsen, and Jim Valentino -- voted to remove him from the group's board of directors. Now, both sides claim that the other owes them money, and have filed suit to collect.

Image's demurrers -- which are essentially legal responses that deny any grounds for action -- were filed by their attorneys, Mark Zebrowski and Paul Roeder, on Nov. 6, 1996, in the Superior Court of Orange County, Calif. The cross-complaint against Liefeld followed five days later (although that document was still unavailable to the public at press time). Perhaps not surprisingly, Liefeld's lawsuit is characterized by Roeder in the response as extremely vague, logically flawed, and without merit. The suit, Roeder stated, contains "very few facts" and "fails to give the defendants adequate notice of the legal charges against them."

Roeder then proceeds to take on each one of the 15 counts of Liefeld's suit, which have been consolidated below for the sake of clarity.

Liefeld's lawsuit against Image seeks more than \$1 million in compensation for what he claims are libelous and defamatory remarks made about him by the Image partners. Those libelous statements have caused him severe emotional distress, Liefeld claims, but more importantly, they have damaged his reputation to the point where he lost out on many lucrative business opportunities.

Roeder's response is that the suit fails to give anything beyond the general allegation of libel -- "the suit simply fails to state who said what to whom." No one from Image is specifically accused, Roeder stated, and none of the supposedly libelous statements are explicitly stated in the suit. Although Roeder conceded that the suit includes several pages of postings about Liefeld from e-mail accounts and various on-line services, "none of these messages constitute libel or libel per se."

The only postings contained in the lawsuit that are attributed to any of the Image partners are a few messages from Jim Valentino. In them, he accuses Liefeld of failing to pay him for scripting work he says he completed for Liefeld's new version of the Marvel re-launch of *The Avengers*, and threatens a lawsuit against his former friend. Although Valentino's remarks appear to have been posted publicly, Roeder claims that because the postings are not addressed to any "third party" and were not "published," as Liefeld claimed in his suit, Valentino's remarks do not meet the proper criteria for libel.

Roeder then addressed the suit's contention that the alleged libel caused Liefeld to miss out on numerous business opportunities. For example, the suit claims that the defendants called freelance artists and told them that Liefeld was not only going out of business but that he was generally unreliable when it came to paying the people he had contracted out for work.

The response from Image is that the suit fails to provide any evidence or even a claim that there was ever

any existing contracts between Liefeld and his business contacts. And furthermore, to collect for interference with contract, Roeder stated, the defendants must have known that there was a contract between Liefeld and his associates in order to willfully subvert it -- but Liefeld's suit never even claims that the Image partners knew about the existence of the contracts they supposedly disrupted.

### **Wrongful Termination**

Liefeld alleged that the Image partners are guilty of wrongful termination for voting to remove him as CFO, CEO, and secretary of Image. Liefeld was voted out, his suit states, not because he had failed in his duties on Image's board of directors but because they wanted to humiliate him in order to drive him -- and his unwanted competition -- out of the industry. The five deliberately failed to give Liefeld adequate notice of the meetings, the suit adds, and violated the removal procedure that was specified in the company bylaws.

But Roeder claims that the only way that Liefeld could collect for wrongful termination is in an employment relationship -- but since the bylaws clearly state that none of the board members would receive salaries for their service, no such relationship existed. More fundamentally, Roeder stated, Liefeld himself has undermined his claim that he was unjustly dismissed by stating in his press release and elsewhere that he resigned his post at Image before he could be terminated.

### **Breach Of Contract, Duties, And Waste Of Corporate Assets (Etc., Etc.)**

The allegation that the Image partners violated the terms of various agreements with Liefeld comprise the bulk of Liefeld's complaint. The charges that loosely fit under this distinction range from assertions by Liefeld that the partners surreptitiously held board meetings behind his back to the allegation that Mark Silvestri (who briefly departed from the group due in part to conflicts with Liefeld) was improperly reinstated solely for the purpose of attaining the necessary votes to oust Liefeld.

But the main claim that Liefeld makes against his former buddies is that they supposedly owe him money. He claims they have stopped paying him for the revenue he should be receiving from the remaining Extreme titles sold through Image (Liefeld has since moved all of his titles to his Maximum Press imprint). He charges that he should get \$100,000 from Image that stems from a botched deal Image made with Joe Seymour (an East Coast wholesaler of remaindered comics), giving him Image comics to be sold overseas that Seymour allegedly never paid for. And Liefeld wants more than \$2 million from Image for a host of poor business decisions, gross mismanagement of funds, and wasteful practices.

However, Roeder, points out that these charges are never enumerated in the suit, and stated that they should be demurred as a result. Liefeld fails to specifically address which of the contracts between the partners were oral and which were written, according to Roeder; instead, the suit simply refers to all contracts as part of "the Agreement" despite the fact that many of the alleged "breaches" -- such as the incident with Seymour -- are not breaches of the written contract that the founding members signed when they started Image in 1992.

Roeder states that other contractual complaints, such as the allegation that Silvestri was improperly reinstated, don't fit the charge because the only possible negative consequence, Liefeld's removal, didn't result in him losing any compensation. In short, Roeder stated, the charges of breach of contract are too vague, improperly pled for punitive damages, and encompass many incidents that don't qualify as a cause for action.

But the biggest problem that Roeder has with Liefeld's suit is the "alter ego" theory it proposes; the suit



claims that all of the members of Image have acted in conspiracy against Liefeld, and fails to distinguish between the existence of an Image corporation apart from the individual studios and defendants. Therefore, all of the five members are charged with every complaint; Philip Ashman, Liefeld's attorney, told the *Journal* in #191 that the matter of individual culpability would be worked out later after legal discoveries have gone back and forth.

Roeder does not accept this. He stated that Liefeld admits in his suit that he was a corporate officer, and according to the decision in *Wynn vs. Treasure Co.* in 1955, which ruled that "a person who has acted as a director, officer, or agent of an association purporting to be a corporation is estopped to deny its corporate existence both as against the alleged corporation itself and its members and stockholders."

The *Wynn vs. Treasure Co.* ruling invalidates Liefeld's alter ego theory, according to Roeder. The listing of every cause of action against all five defendants, "without a single allegation specific to a plaintiff or defendant... is particularly troubling in causes of action where certain parties do not belong, such as a breach of contract allegation being asserted by a plaintiff which was not a party to a contract with a defendant," stated Roeder. "Plaintiffs would do the Court and all parties involved a tremendous service by taking this complaint back to the drawing board."

The demurrers by Image's lawyers are the first step in a complicated process. Potential next steps, such as the public availability of Image's cross complaint or a decision on these demurrers will be covered as they happen in future issues of the *Journal*.

### **Liefeld: Time To Pull Back, Clean House, And Drive Out Evil**

In related news, Liefeld has announced plans to drop several titles in 1997 as part of a "new philosophy" he has suddenly embraced which precludes the support of excessively dark and violent titles by his publishing imprint, Maximum Press.

"We're doing a little housecleaning," Liefeld said. "For the past two years, I have watched our titles and the subject matter they contain grow darker and darker... I feel that we've gotten way too close to the edge, and it's time to pull back."

Liefeld went on to state that when he was a kid, he favored comics that were "bold and bright," such as the *X-Men* and the *Teen Titans*. Now, glancing over the line of comics the he publishes, Liefeld said that he couldn't see those same qualities that piqued his interest during his childhood. On the contrary, he is disturbed at how rife his studio's material is with graphic violence, profanity, and adult situations. While Liefeld acknowledged that there is a "segment of fandom that craves the dark side," those blood-thirsty fans will apparently need to look elsewhere for comics that promote evil.

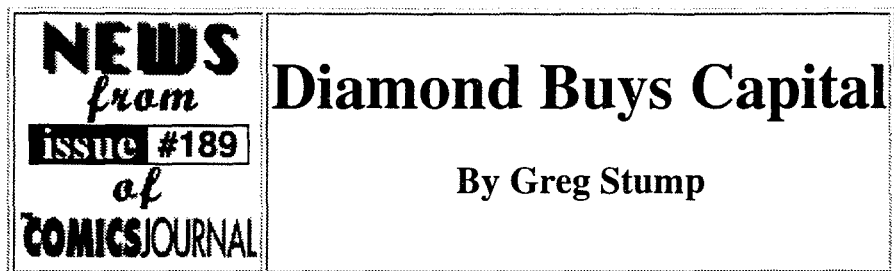
The creator's retreat from the edge of darkness means that Maximum Press will no longer be publishing *Priest*, *Celestine*, and *Darkchylde*, because Liefeld feels they lean towards the glorification of the evil side of humanity (*Darkchylde* has since been picked up by Image Comics). Instead, the company will be emphasizing the titles that embrace "goodness and the light," such as *Youngblood*, *Glory*, *Prophet*, and *NewMen*.

Although Liefeld acknowledged that he was the one who bore the responsibility for Extreme Studio's brief foray into the black heart of mankind, he noted that with *Priest*, he was "working through some his own Christian beliefs. I guess growing up in a family of preachers had more of an effect on me than I thought." Other titles that are on the fence between darkness and lightness, such as *Avengelyne*, may be salvageable, as Liefeld plans to tone it down and make it "less racy." Besides, *Avengelyne* herself "has always

represented goodness and the light, and her adventures will continue along that course."

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Anyone who called up Capital City Distribution on the morning of July 26 might be excused for initially thinking that a cruel practical joke was taking place. When Capital's operators answered the phones, "Diamond Distribution," bewildered callers began checking around to see if the rumors were true. Later that afternoon, both distributors faxed out a press release confirming Diamond's purchase of "selected assets" from Capital City and that the latter was ceasing operations. The sale leaves the direct market firmly in Diamond's hands, with only a handful of tiny regional and specialty distributors left as alternatives for retailers.

Rather than buying Capital outright, Diamond bought the majority of their assets, including Capital's lone remaining distribution center in Sparta, Ill., and their home office in Madison, Wisc.; most of the items such as desks, chairs, and trucks will be liquidated by Diamond.

Typically, when a distributor goes out of business, creditors (such as publishers) receive either nothing or mere cents on the dollar owed them. For example, when the Canadian Andromeda Distribution went out of business suddenly in April 1995, the creditors -- who were owed approximately \$1.9 million -- received nothing. But, the publishers to whom Capital owed substantial amounts of money appear to believe that there is a very real possibility that Capital will eventually pay them. This belief is based on the understanding that Capital's owners, John Davis and Milton Griepp, sold to Diamond before their company got so far in the red that they would have been unable to pay creditors. Both Capital and Diamond promise a smooth transition, and Diamond has agreed to use the leverage as, for all intents and purposes, the only distributor from whom comics retailers can buy comics, to force retailers to pay Capital monies owed them. (In the past, retailers who owed money to a defunct distributor would often refrain from paying it back and simply move their business to another existing distributor. That shell game is no longer possible.) Additionally, the undisclosed amount Diamond paid Capital for its assets will be paid in intervals over the next 18 months, much of which will in turn be used to pay Capital's creditors.

It was certainly no secret that Capital was in financial trouble after the changes in the direct market over the past year and a half. In December 1994, Marvel purchased Heroes World for exclusive distribution of their product; the move set off a race last year to secure the exclusive rights for the three largest remaining suppliers. With Marvel gone, Diamond scored the exclusivity coup by signing DC, Image, and Dark Horse -- leaving Capital with access to distribute just 25% of the comics market. Griepp told the *Journal* that Capital's sinking volume had them on a \$50 million pace for this year, just half of their revenue in 1995. Still, the move came as a surprise to most of the industry, due in no small part to a non-disclosure clause in the agreement.

"I've never seen anything this big in the industry where somebody actually kept a lid on it that long," said Kitchen Sink President Denis Kitchen, who was Capital's largest exclusive comics supplier. "It was probably a first."

### **From start to finish: Capital City, 1980-1996**

Capital City Distribution was founded by Milton Griepp and John Davis in 1980. The number of

employees grew from two to 300 as the Madison, Wisc., company grew steadily over the next decade -- as Capital opened up branch warehouses nationwide, it grew into the role of the largest comics distributor in the country. That changed, however, in 1988, when Diamond bought Bud Plant Comic Distributors and took over the top position. The highest point for Capital's operations coincided roughly with the entrance of speculators into the comics market in 1993, when the distributor employed 700 people and maintained 23 branch locations, 2 distribution centers and the Madison home office.

As the hype over Image diminished and the market began turning downward in 1994, so did the fortunes for distributors. The speculator pullout played a large role in driving many retailers out business as they overordered on product that had no solid consumer base to support it. As a result, the distributors were left with excess stock and unrecoverable debts from out-of-business stores. A bad year for the distributors was then topped off by their being abandoned by Marvel.

During the race for exclusives, Capital purchased Friendly Frank's Distribution in May of 1995; the fourth-largest distributor, FFD had been in the running for securing Image as an exclusive supplier, and the acquisition gave Capital a better chance to land the deal themselves (although Davis told the *Journal* at the time that the hope of signing Image was not a major factor in the decision). Image, of course, eventually went with Diamond, and Capital incurred more operating costs with the purchase at a time when they were already closing their warehouses.

Until the distribution shake-up in the direct market, neither Diamond nor Capital had a reputation for being supportive of small and alternative presses -- although Capital was perceived as slightly friendlier in terms of listing and promoting such material. But with DC, Image, and Dark Horse all going over to Diamond's side, Capital was left with just Kitchen Sink and Viz as their biggest exclusive comics suppliers in a steadily declining industry. They now found themselves in a market position where championing small publishers became a crucial part of their bid for survival, and Capital courted publishers like Fantagraphics with offers of minimum sales guarantees and increased promotion.

In addition, the company began shifting their emphasis into arenas outside of the direct market -- such as gaming supplies, videos, and the like -- while signing role-playing giant TSR as an exclusive supplier. But still, losing the big publishers had caused the volume of product running through Capital's operations to sink dramatically. And despite Davis' assertion that a good number of retailers tried to support Capital by ordering everything but the Diamond exclusives through them, he estimated that about half of the approximately 4500 retailers still in business dealt with Diamond only. Capital was left with large-scale facilities that could no longer be used.

The transition into their new, smaller role involved closing 18 of its 20 regional service centers and laying off scores of employees across the nation. The employment ranks were trimmed to 550 in 1995 and eventually down to 200 in 1996. At that point, Griep said, Capital couldn't downsize any more and still maintain their services.

One thing that helped keep the distributor afloat during this time was receiving settlement money from Marvel and DC as a result of lawsuits filed against them in 1995. Capital claimed that when Marvel stopped giving Capital access to distribute their comics, they terminated the dealership agreement they had without due cause -- and therefore in violation of the Wisconsin Fair Dealership Law [see *TCJ* #177]. Both lawsuits were settled out court; although Griep would not say how much Capital received, he did note that the money helped Capital survive as they tried to downsize their operations. When the *Journal* asked why Image and Dark Horse were not sued as well, Griep would only reply that "their situations were different" from Marvel and DC.

For a while, it looked as though Capital had weathered the storm long enough to secure a deal with Marvel, who had encountered massive difficulties with Heroes World's inability to distribute effectively or efficiently. Davis said that after "a period of pretty intense negotiations in April and May," of this year, Marvel had given Capital City "positive indications" that they were leaning towards enlisting Capital's excess distribution capabilities to make up for the sorry performance of Heroes World. When the discussions with Marvel originally took place, Davis told the *Journal* that he didn't see the deal as being instrumental to Capital's survival; now, the failed talks seem to have been the chance that they couldn't afford to miss.

"It just made so much sense; it was a win-win situation," Davis said of the potential deal with Marvel. "It would have reduced their expenses and taken all the hassle away, and they still could have done all their promotional things and their separate catalog and all that they wanted to do. It would have been better for the retailers because they would have had one less source to buy from and they would have consolidated freight charges. And obviously it would have saved our butts."

Unfortunately for Capital, the deal fell through when Marvel decided to go with R.R. Donnelly -- a printer with no prior distribution experience -- to work along with Heroes World for their distribution. Shortly afterwards, Davis and Griep started looking into selling to Diamond.

The other path Capital had been pursuing to save the company was trying to persuade Diamond's exclusive suppliers to go non-exclusive. Although Image's Top Cow studio (whose founder, Marc Silvestri, broke off from his original partners) and Crusade both made that switch in June, it was too little, too late.

### **The basic problem: "We were not making any money"**

Originally, the *Journal* had heard from an anonymous source at Capital that the sale to Diamond had been hastily patched together when Capital City, in the midst of trying to change financial institutions, had their bank loan "called in," effectively forcing the deal to happen when it did. However, Davis said that wasn't the case, as their bank was continuing to give them extensions and wasn't demanding that Capital pay back the loan immediately. Griep added that although there were "elements of truth" to the notion that the deal with Diamond was closed quickly, both he and Davis had since May already contacted owner Steve Geppi -- who himself had made annual offers to buy Capital since 1990 -- about the possibility of selling to them.

Had the deal not gone through, Griep mentioned that Capital had already found another bank to switch over to; the problem with that option -- which Davis described as a "factoring deal" in which Capital would have received a line of credit by selling their receivables to a financial institution -- was that the high percentage of interest taken by the bank made such a resort highly unattractive.

In addition to getting Diamond to collect debts owed to Capital, Griep explained that the advantage to selling now is that in a bankruptcy scenario, "you sell the assets and you don't get anything for the value of the ongoing business; Diamond is paying us something for the ongoing business," Going bankrupt within two to three months "was, unfortunately, a likely scenario if we hadn't done this deal," Griep said.

Davis described "the basic problem" as "the fact that we were not making any money as a company; we were losing money month after month after month." The lowest point for Capital was in December and January, right after the dust had settled from the battle for exclusives. Although their orders grew with each successive month through this spring, "we never grew to the point where cash flow turned around or where we got into the black... when we got our August numbers in this year, they were below our July orders which were below our June orders." And since September is typically a down month, "we thought we would be out of business within a month or two. Once a distributor starts going bad, it can happen very

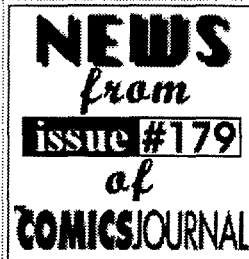
quickly.

"We just didn't want that to happen, both personally and for the sake of the industry as a whole. That was the worst possible nightmare scenario that we could imagine," Davis said, noting that because he and Griep had personal guarantees on the computer leases and the bank loans, "we would have been personally ruined, because we certainly wouldn't have had the personal finances to pay back those things. And as far as the rest of the industry, all the creditors, all the vendors that we buy from would have been burned... it would have been a chaotic period."

**The complete version of this story can be found in *TCJ* #189.**

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## Industry Continues to Wait On Image

By Eric Reynolds

Direct market distributors' late-June deadline for solicitations of October-shipping comic book product came and went without any announcements regarding exclusive distribution deals for publishers in the wake of Marvel and DC's announcements to go exclusive with Heroes World Distribution and Diamond Comics Distributors, respectively [See recent issues, most notably *TCJ* "Newswatch" #177].

As reported in recent months, Capital City Distribution, the nation's second largest direct distributor, has been aggressively courting publishers with exclusive offers -- most notably Image Comics, with its third-largest market share among publishers -- and its inability to finalize a deal will undoubtedly have a negative impact on its ability to evenly compete with Heroes World and Diamond. For every month that Capital is unable to offer exclusive product of its own to counterbalance the loss of Marvel and DC (which together amount to over 50 percent of the comic book dollar market share), Capital stands to lose a significant number of retail accounts who will opt to obtain full-service solely through Heroes World and Diamond.

Capital Chairman John Davis said that he is confident that his company will announce exclusive arrangements -- what Capital refers to as "Strategic Alliances" -- that retailers will deem essential to carry. Asked simply what was taking so long, Davis replied, "Each publisher has a different agenda and a different lists of wants and needs, and we need to look at each individually. It's a frustratingly slow, but necessary, negotiations process."

Although Capital will not specifically disclose how many retail accounts it has lost, if any, Frank Mangiaracina, who recently sold his Friendly Frank's Distribution to Capital [as reported last issue], told the *Journal* that a third of his company's retail accounts were closed in May as a result of Marvel and DC cutting off Friendly Frank's. "It's possible the same thing could happen to [Capital]," said Mangiaracina.

Each month that passes without an announcement from Image might seem to increase the likelihood that the publisher could forego any plans of exclusivity altogether and continue to maintain the status quo with regard to its servicing of the direct market, but Image Executive Larry Marder discounts this theory as well. "I don't really think that the status quo is an option," he told the *Journal*. "I think every publisher knows that the power is starting to shift just based on who's exclusive where. As much as it might seem in certain sectors that the most politically correct thing to do is maintain the status quo, you're really making a choice for someone [else] by doing so, and that's not particularly fair either."

Then why not sign a deal? One possible point of contention in negotiations between Capital and Image could be an issue stemming back to 1993. The *Journal* discovered in January of 1994 [See *TCJ* "Newswatch" #166] that Capital had compiled a list of 35 Image comics released in 1993 that Capital alleged violated the parties trade terms due to late-shipping. Image reportedly refused to accept the books on the list as returnable. At the time, both Capital Purchasing Manager Chris Blue and Image Publisher Tony Lobito verified the existence of this list, although no one from either company was willing to discuss the matter beyond generalities.

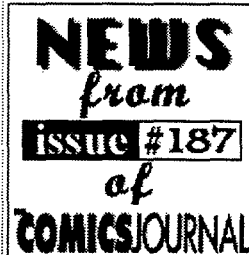
**To find out more details regarding the potential Capital/Image exclusivity deal, see the original**

**article in *TCJ* #179.**

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# Son of Heroes World President Receives Fine, Probation for Tax Fraud

By Jordan Raphael

Stephen Snyder, the son of Heroes World Distribution President Ivan Snyder, was sentenced to five years probation and fined \$10,000 on May 8 for tax fraud. He was also ordered by U.S. District Judge Anne E. Thompson to perform 500 hours of community service within the first two years of his probation. The maximum sentence Snyder faced was three years in a federal prison without parole, a \$250,000 fine, the costs of prosecution, and an order of restitution.

On Feb. 14, Snyder plead guilty in Newark, N.J.'s U.S. District Court to one count of filing a false tax return. He admitted that in 1992, he had diverted \$72,537.20 from Heroes World Distribution parent company Superhero Enterprises, Inc. -- which was then owned by his father -- for personal use. At the time, Snyder was a vice president of Superhero Enterprises, the parent corporation of Heroes World.

According to Assistant U.S. Attorney Lewis Borinsky, the case's prosecutor, Snyder had Superhero customers make checks payable to him rather than to the company; he then deposited the checks into a personal account and used the funds for his own benefit. "In effect," said Borinsky, "he stole from his father's company." Snyder was not charged by the state of New Jersey with embezzlement, however, for reasons the *Journal* was unable to uncover. Instead, he was prosecuted at the federal level for filing a false tax return -- a result of his reporting false information about his income and employment at Superhero Enterprises to his accountant, Borinsky explained. The prosecutor also said that it was an investigation by the IRS that detected Snyder's criminal activity, but was unable to disclose what prompted the inspection.

Kevin McKeon, of the IRS's Criminal Investigation Division, told the *Journal* that information about tax evaders reaches his organization in three possible ways. "One way is when someone drops a dime on someone else," said McKeon. "Another is just through an audit. Thirdly, we might be looking at a particular industry or market segment, and [have] different people come to light." Federal disclosure laws prohibited McKeon from specifying exactly how Snyder came to be investigated for filing a false tax return. Assistant U.S. Attorney Borinsky did state publicly, though, that McKeon's division of the IRS found no evidence to suggest that Heroes World, Superheroes Enterprises or Marvel Entertainment -- the current owners of Heroes World -- were complicitous in Snyder's wrongdoing.

Snyder's lawyer, Michael B. Himmel, told the *Journal* that at the time of his guilty plea, Snyder had already filed an amended tax return for 1992 and paid about \$25,000 in back taxes and interest. Himmel felt that, in light of the amended tax return and the fact that this was his client's first offense, the sentence was fair. Borinsky echoed this sentiment, saying, "The judge imposed a sentence that this office feels is appropriate."

Rumors have recently surfaced alleging that Ivan Snyder was aware of, and even involved in, his son's criminal activity. The *Journal* attempted to contact Ivan Snyder, but a message on his voice mail indicated that he was away on vacation until the middle of June. Stephen Snyder was unwilling to discuss his case under advice from his attorney. Himmel, the only party in the Snyder camp available for comment, called the rumors inaccurate. He also responded to another rumor that Ivan and Stephen were estranged because of the latter's felonious actions, saying that Stephen received nothing but total support from his father.

Stephen Snyder is currently employed in the Hobby Sales Division of Fleer Skybox International, another Marvel-owned company. "He is in charge of our distributor business," said Ray Abrahamsen, Snyder's superior. In response to whether he was aware of the charges leveled against Snyder, Abrahamsen said he was, but those were "something that happened a long time ago unrelated to what [Snyder] is doing today." Abrahamsen also mentioned that Snyder is not in a position where he will be collecting money on behalf of Fleer Skybox. When asked whether he was worried about potential misconduct on the part of Snyder, Abrahamsen responded: "No, he is a good man, a hard-working man. I have nothing but the highest regard for Steve."

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# Ignoring Turbulent Times -- The Pro/Con Experience

By Eric Reynolds

The following editorial was written by *Journal* News Editor Eric Reynolds following his attendance at the 1995 Pro/Con, and was published in issue #178, published in early July of 1995.

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"This year is an especially critical time for the comic book industry," reports the cover to the program for the 3rd annual Pro/Con, held April 19 & 20 in Oakland, Calif. "We recognize that the needs of creators and publishers for open dialogue is especially acute now -- and this is exactly the type of circumstance that Pro/Con was created to address!"

A fine idea, so why was it so conspicuously avoided throughout the 16 or so hours of Pro/Con programming? This year's convention theme was "Surviving in Turbulent Times," but it might as well have been retitled "Ignorance is Bliss." At the very least, they should have just opened the bar at nine a.m., '86ed the programming, and renamed it "SchmoozeCon."

For those unfamiliar, Pro/Con is an annual event open to anyone who makes enough of a living in the comic book industry to pay the \$100 ticket price. It's a fine idea in principle, giving professionals the opportunity to get together and discuss serious industry issues during an era when the increasing circus-like atmosphere of the larger conventions are making it logistically impossible for professionals to exchange formalities, let alone ideas.

Not only is Pro/Con a fine thing in theory, but given the current State of the Marketplace, it's a downright necessity -- or so you would think. In the last two years, several distributors -- including Titan, Comics Unlimited, Heroes World, Andromeda, Neptune, and now Friendly Frank's -- have either gone out of business or been absorbed by larger companies. At least twice as many publishers have closed their doors, including but not limited to Defiant, Blackball, Innovation, Eclipse, Majestic, Axis, Silver Moon, Triumphant, Apple, Dagger, and Ominous Press. Hundreds if not thousands of retailers, including savvy and respected proprietors like Sung Koo of Halley's Comix and John Kukasakis of Freedonia Funnyworks, have been forced to find new lines of work. A very serious paper shortage is forcing publishers to raise prices at the worst possible time, turning off an already fickle fan base. Freelancers are having the hardest time in years finding work with titles being canceled right and left.

And this is just the tip of the iceberg. The direct market is facing the most fundamental changes in the way things operate since its inception over 15 years ago. In the span of a month, Marvel bought a distributor, pulled from the direct market, was sued by Capital City Distribution, settled with Capital, bought its largest trading card competitor for \$150 million, and embarked on a worldwide tour to convince retailers that comic books = Marvel Comics and the fuck with everybody else.

DC, meanwhile, laid low for months, complimenting Marvel one day, wishing them the best the next, and all the while keeping the K-Y by the bedside in preparation for their move. Many thought this would come at Pro/Con, but then Paul Levitz neglected to show up. It took an extra week, presumably due to legal

haranguing, but when it came at least everyone was a bit more prepared to bend over than they were with Marvel.

With all the shoes dropping, you'd think that it was Imelda Marcos' closet blown up by a wacko milita group. The computer bulletin-board systems are littered with apocalyptic predictions, as are the letters pages of every industry trade publication. Hell, conversation at the Pro/Con hotel bar was dominated by these subjects, and come to think of it, probably more was achieved there than in the meeting rooms.

Everyone is scared of the future, and nobody is devoid of an opinion of what that future will be. Nonetheless, virtually none of these subjects were discussed at Pro/Con, and it's important to look at why not.

First of all, I should say that despite my own paranoiac tendencies, I don't for a moment believe that all of the issues avoided at Pro/Con was due to any concerted, conscious supression of them. At worst, it was simply indicative of the wimpishness of those who should know better and the greed of those who don't give a shit. At best, it was an unfortunate result of the limited amount of time, in that those in attendance just never got around to the important stuff. In either case, it was inexcusable.

Giving them the benefit of the doubt this year, the programming staff for Pro/Con must insure in 1996 that all programming be focused enough so that a panel on "How the Changes in the Industry Affect Creators" doesn't degenerate into a conversation about how great Marvel's *Barbie* comic is.

Actually, this is an interesting digression. The only moments during Pro/Con when anyone attempted to raise an issue of concern were by a constituency of people who actively brought up many women's issues in reference to the scheduled programming. Many of these people are a part of the group Friends of Lulu, and their activistic approach was/is refreshing. Furthermore, they threw a party one night at Comic Relief in Berkeley, which drew more alternative cartoonists than the convention (a separate issue which I'll get to in a minute) and was one of the few highlights of The Pro/Con Experience.

I should note that I am listed as a "Programming Advisor" to Pro/Con 3 in the program. While I appreciated the gesture, before I start criticizing it I should explain that I had nothing to do with the programming at Pro/Con. My involvement with Pro/Con was a titular one which amounted to me suggesting several possible programming subjects months ago, none of which were used for whatever reason. It was kind of Pro/Con VP/Programming Noel Wolfman to acknowledge my efforts, but I'd be lying if I said I wasn't as embarassed as I was surprised to read it on the program the night before the convention.

Pro/Con began with a morning keynote address by John Romita, Sr. on "How to Survive in Turbulent Times." Now, in light of recent events, is a 30-year Marvel company man really the ideal person to address professionals on surviving industrywide turmoil which was largely caused by Marvel? No serious disrespect meant to Mr. Romita -- he was quite charming and I enjoyed his speech quite a bit for its anecdotal history of "the good old days" -- but it was hardly relevant.

"How the Changes in the Industry Affect Creators" was next, a panel with Image Executive Director Larry Marder, Dark Horse Editor Bob Schreck, Marvel Group Editor Bobbie Chase, and DC Group Editor Archie Goodwin. This could have been interesting, but then Bobbie Chase started talking about *Barbie*.

You could tell that Marder and Schreck were trying to be as candid as possible, and basically intimated that they had no idea what the future of their companies holds until DC announces its deal with Diamond. Euphemistically comparing it to a game of musical chairs, Schreck noted, "The music is still going, and we

don't know how many seats there will be or who the players will be in the next four to six months." Fair enough.

At the same time, however, I don't think there was a soul in the room who didn't firmly believe that DC and Diamond were in cahoots. Many knew it as a matter of fact. Levitz and DC Bob Wayne were both no-shows (Wayne was scheduled for this very panel), which only furthered speculation outside the meeting rooms. So why not talk about that, since everybody already was?

Well, in Marder and Schreck's case, if DC's announcement was spoken of as a given, then the eye would be turned on their companies (in Schreck's defense, he's not necessarily in a position where he could speak for Dark Horse's distribution future -- Marder, however, certainly is with Image). Furthermore, Goodwin would have had to field a few questions about DC's business future, and he would have just said, "Well, only Bob Wayne could answer that, but he's not here because, uh,"Š you get the idea. And of course Bobbie Chase wouldn't have been able to talk about *Barbie*.

And it's not even lunch yet on the first day, which was sponsored by Diamond Distribution. VP Bill Schanes gave a presentation followed by a Q&A, which he prefaced by basically saying, "Don't ask me any tough questions about distribution." And nobody did (well, actually, our own Gary Groth did, which was met by the room with a condescending look that said, "You fool, he said he wouldn't answer any tough questions!"). Such is the way of Pro/Con.

After lunch, there were some promising signs of improvement. For the first time, Pro/Con offered multi-track programming, to more specifically acknowledge and benefit diversity in the industry. While this wasn't utilized as effectively as it could have, this was a positive improvement from past Pro/Cons. Craft-related programming such as an "Adobe Photoshop Computer Coloring Workshop" may not appeal to my licivious journalistic instincts, but the computer coloring boom in comics has been extraordinary, and the Pro/Con staff was fairly progressive this year in acknowledging technological advances in this field and others, such as on-line services and the Internet.

A "Retailer Word on the Street" panel was interesting enough for informational purposes, but unfortunately (which goes back to an earlier point), time constraints brought things to a close just as they were kicking in. I know retailers Rory Root and Brian Hibbs were particularly disappointed that they didn't have time to dig real deep. Such is the way of Pro/Con.

"The Fundamentals of the Printing Process" brought a rousing close to the day's official business, but I didn't go to that. I was up at the bar reading the sports section and thinking about hanging in San Francisco for a few days when this was all over, reminding myself that the *Journal* was paying for all the Pro/Con-related stuff, including the air fare and the car-ride to the hotel. Besides, Marvel was throwing an open bar party in a few hours (I fantasized of being Stuttering John, interviewing Stan Lee: "Mr. Lee, who's stronger? Thor or Hulk? And why did you fuck over Jack Kirby?" Instead I just subversively ate and drank a lot at Marvel's expense), followed by a keg at Comic Relief in Berkeley. And another keg the next night at Comix Experience. But I digress.

The next morning was supposed to begin with a seminar on graphic storytelling by Jim Steranko. I don't know if somebody told Pro/Con that Steranko didn't draw anymore and spent his time publishing photos of semi-naked B-movie queens, but he never showed up, and was replaced with Howard Chaykin and Gil Kane. This turned out to be a pleasant surprise. Chaykin is a very entertaining and witty speaker, and Gil's veteran, nonpartisan insight was exactly what was needed in the keynote address. "The fact is," summed Kane on the state of the comic book artform, "the infusion of the Jim Lees and Todd McFarlanes brought with them the sensibilities, not of comics, but of G.I. Joe." Amen.

Several other panels were offered in two, three-track programming sessions of various interest, and although I couldn't attend all of them, from what I heard none of them came any closer to addressing the industry's most pressing issues. The day ended with a panel titled "The Wave of the Future: On-Line and Beyond." Despite moderator Scott McCloud's best attempts to turn the event into an interesting, theoretical discussion the comics medium's growing relationship with computers, it was largely reduced to an advertisement for DC's America On-Line service.

The Pro/Con programming staff needs to desperately evaluate the shortcomings of this year's event and plan for the next. Perhaps the most notable shortcoming of Pro/Con is that it portends to be a service for any professional in the industry, but it's \$100 ticket price (\$125 after the deadline) makes attendance prohibitive for most alternative cartoonists, and the unilaterally mainstream programming will never attract a keynote speaker along the lines of, say, an Art Spiegelman.

Most freelance artists attend Pro/Con to simply schmooze editors for work, which is perfectly valid, and "networking" is undoubtedly a huge part of The Pro/Con Experience. But most alternative cartoonists or self-publishers would gain nothing by buying Mark Gruenwald a beer, so it falls to the programming to attract them. I can think of only about six or seven alternative cartoonists who've attended any of the three Pro/Cons, and only one (Donna Barr) who's attended two. Paul Mavrides attended the first solely to raise awareness of his Comic Book Legal Defense Fund case, and his appearance represents the only Pro/Con "airtime" in three years that has addressed any censorship issues -- CBLDF Executive Director Susan Alston opted to use her 1995 travel budget to attend the Alternative Press Expo this year rather than Pro/Con, after attending in 1994. Cartoonist Roberta Gregory was in town for WonderCon and attended the Comic Relief "Friends of Lulu" party, but blew off Pro/Con after attending in 1994, as did Steve Lafler, who attended the first year but none since. Colin Upton was a no-show in 1995 after attending in 1994. Bay Area residents and frequent WonderCon guests like cartoonists Dan Clowes, Lloyd Dangle, Mario Hernandez, and Last Gasp Publisher Ron Turner have never attended Pro/Con despite it taking place in their backyard.

It's sort of a vicious cycle. The cartoonists who most need advice on issues like health care and contract negotiations can't afford to go to Pro/Con and probably wouldn't if they could. The issues that need to be addressed are left in the hands of people who can't afford to talk about them, while the people who most need to see them addressed are sitting at home. People like Friendly Frank's Distribution owner Frank Mangiaracina, who is as deep in the thick of things as anybody and always has a valuable opinion, sits in the audience because his company can't afford to buy lunch for 150 and say nothing to them.

I do believe the Pro/Con staff, led by Noel Wolfman, is trying to do the best they can, but it's possible that the nucleus -- retailer Bryan Uhlenbrock, Star-Reach owner Mike Friedrich, the writer Peter David, and Wolfman -- is just too far removed from non-mainstream circles to achieve any degree of success. This is disappointing, given the increasing role independently produced comics will play in the still-unfolding distribution situation. Capital is already promoting itself as a distributor of independent companies. Self-publishers earned 18 nominations in the Eisner Award ballots, while Fantagraphics earned 13 times more than Marvel. Marvel and Malibu's market share took an ominous nosedive in their last month with the direct market. Comics like *Hate* and *Bone* are outselling many Marvel and DC comics, and the Crumb filmography is one of the most critically-acclaimed films in years.

You wouldn't know it if you attended Pro/Con.

Perhaps the list of who wasn't at Pro/Con is the most telling. Let's see, Marvel had most of its group editors there, but nobody seemed to care. All the Marvel people were always looking over their shoulder, as they

should be. DC's key people backed out at the last minute. Image sent Larry Marder, but the six founders stayed home and counted their money. Malibu honchos Scott Rosenberg and Dave Olbrich were busy workin' for the man. No executives from Acclaim were there as far as I could tell. Respected publishers like Matt Groening, Denis Kitchen, Chris Oliveros, Stan Lee, Mike Richardson, Jenette Kahn and Dan Vado had better things to do, as did star self-publishers like Dave Sim, Jeff Smith, Terry Moore, Mike Diana and Jason Lutes. There was no Neil Gaiman, no Frank Miller, no Los Bros, no Karen Berger, no Harlan Ellison, no Will Eisner, no Jim Shooter. Steve Geppi had to deal with the start of baseball season, while Glen Danzig went on tour. Even Hart Fisher blew this thing off. Gary Groth went, but he regretted it and could be seen walking out of any given panel within ten minutes.

In fact, true-blue, balls-out movers-and-shakers were sorely lacking. For every Scott McCloud there were ten oddball wannabes with one-word names like "Merlin" and "Spaz." So, in that respect, maybe Pro/Con's neither here nor there -- the comic book middle class?

All in all, I met a few good people that made the experience worthwhile, but it's fair to note that I could probably do that without flying 1,500 miles. Pro/Con is still young, and deserves a few years to mature, but next year will be a crucial one in determining its role in the industry, and whether it will become another excuse to use the expense account and see old friends, or a vital instrument of communication and ideas. It will be a matter of priorities and a dedication to them.

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## TCJ Back Issues

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The Journal is sold through Fantagraphics Books, Inc. (7563 Lake City Way NE, Seattle WA, 98115/1-800-657-1100 or 1-206-524-1967).

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- 161** ROBERT WILLIAMS talks about comics, cars, and art; MARK NEWGARDEN talks about comics, cards, and Nancy; RICHARD SALA sketches and doesn't talk. (\$6)
- 162** AUTOBIOGRAPHICAL CARTOONISTS issue, featuring interviews with self-scrutinizing cartoonists HARVEY PEKAR, SETH, CHESTER BROWN, JOE MATT, DIANE NOOMIN, and DENNIS EICHHORN. FRANK STACK sketchbook. (\$6)
- 163** Dizzying VERTIGO issue, featuring interviews with NEIL GAIMAN, TED McKEEVER; a special writer's roundtable with ANN NOCENTI, RACHEL POLLACK, NANCY COLLINS, and Vertigo chief KAREN BERGER; interview with *Cud* creator TERRY LABAN; a DAVE SIM sketchbook, and a cover by Vertigo veteran CHRIS BACHALO. (\$6)
- 164** Special DOUBLE COVER issue featuring giant JIM WOODRING and MICHAEL ALLRED interviews, RICHARD PINI on the mass market, and a DAVE McKEAN sketchbook. (\$7)
- 165** MATT WAGNER and TOM TOMORROW interviews, an UNDERSTANDING COMICS panel, JAMMIN' THE TOONS: a history of cartoonist jams; and a DAN BURR sketchbook. (\$6)
- 166** Part one of a gigantic, history-spanning BURNE HOGARTH interview, a talk with MARY FLEENER, and an eye-watering JILL THOMPSON sketchbook. (\$10)
- 168** Special DOUBLE COVER issue featuring covers by and interviews with *Naughty Bits*' ROBERTA GREGORY and *ElfQuest*'s WENDY AND RICHARD PINI, as well as a GUY DAVIS sketchbook. (\$6)
- 169** Giant 50-page interview with NEIL GAIMAN by Gary Groth (with a cover by MICHAEL ZULLI), and interviews with former DC president SOL HARRISON and legendary Italian cartoonist HUGO PRATT. (\$6)
- 170** Special DOUBLE COVER issue, featuring eye-popping cover interviews with painter and exploding performance artist JOE COLEMAN and *Tantalizing Stories* co-creator MARK MARTIN, plus Mike Mosher's "On Teaching Kids Comics." (\$6)
- 171** Special DOUBLE COVER issues, with a massive interview of master horror writer CLIVE BARKER, and a BILL WILLINGHAM portrait of industry player JIM SHOOTER < target of a Gary Groth editorial! Also a Double Darcy issue, with an interview of DAME DARCY by Darcy Sullivan. (\$5)
- 172** A massive interview by Gary Groth with comics legend JOE KUBERT, including a cover by the *Tor*, *Sgt. Rock*, and *Enemy Ace* artist. Also, JERRY KRAMSKY and LORENZO MATTOTTI's graphic album *Murmur* gets a double dose of critical exposure, and *Mr. X* co-creator PAUL RIVOCHÉ provides a sketchbook. (\$5)
- 173** Self-Publishers takeover, with interviews of *Bone*-man JEFF SMITH and *Hepcats* creator MARTIN WAGNER. Plus, a sketchbook from *King* creator HO CHE ANDERSON. (\$6)
- 174** Heroes of all types: a massive interview with illustration legend FRANK FRAZETTA, and analyses of MAX ANDERSSON's *Pixy* and DAVE SIM's misogynous writings. (\$6)
- 175** Special Dream and Nightmares issue: a career recap with Roarin' RICK VEITCH and Bob Levin's encounter with underground legend S. CLAY WILSON. Plus, a special section on the popular *Marvels* graphic novel. (\$5)

**176** Invisible People issue: a career re-cap with Vertigo veteran and *Invisibles* author GRANT MORRISON and a discussion of the forgotten voices of the Middle East with *Palestine* 's JOE SACCO. (\$5)

**177** Special EC issue, with 60 page section dedication to the coolest comics company in history! Includes interviews with AL FELDSTEIN, BILL ELDER, and GEORGE EVANS. (\$6)

**178** Special DOUBLE COVER issue, featuring an interview with master caricaturist DAVID LEVINE and a NEIL GAIMAN conversation with LOS BROS HERNANDEZ! (\$6)

**179** *Understanding Comics* and *Zot!* creator SCOTT McCLOUD sits down with the *Journal* for a career-spanning talk and a lively debate on comics theory. Also, a Gary Groth discussion with *Crumb* director TERRY ZWIGOFF and an interview with *Dykes to Watch Out For* 's ALISON BECHDEL! (\$6)

**180** Special huge, DOUBLE COVER issue featuring the first half of a massive interview with the Pulitzer Prize-winning author of *Maus* , ART SPIEGELMAN; and an update interview with underground legend R. CRUMB! (\$7)

**181** Hey, True Believers! It's the long-awaited special STAN LEE issue! Also included are the rest of the definitive ART SPIEGELMAN interview and a bonus talk with master illustrator JOOST SWARTE! (\$7)

**182** Special DOUBLE COVER issue featuring a discussion of Monty Python, movie-making, and the cartooning past of director TERRY GILLIAM and a talk on comics and sex with MILO MANARA. Also, a major critical focus on HOWARD CRUSE's *Stuck Rubber Baby*. (\$6)

**183** Special DOUBLE COVER issue! The front cover features autobio superstar JOE MATT in the *Peepshow* author's most revealing interview to date, while the back features the award-winning Uncle Scrooge biographer DON ROSA. Plus, Nick Hasted asks the question "Whatever happened to ALAN MOORE?" (\$6)

**184** Special DOUBLE COVER issue! The front cover spotlights our massive interview with Cerebus creator DAVE SIM -- focusing solely on his comic and influences! The back cover features the late BURNE HOGARTH, who's remembered in a special 16-page memorial section. Also, more DON ROSA and a tribute to JERRY SIEGEL. (\$6)

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U. S. Department of Justice

Antitrust Division

Liberty Place Building  
Washington, DC 20530

July 30, 1997

MJM: JDV  
60-2721-0009

VIA FACSIMILE

Irving Scher, Esq.  
Weil, Gotshal & Manges  
767 Fifth Avenue  
New York, NY 10153-0119

COMICS  
60-2721-0009  
MOLTENBREY  
EDELHEIT  
CTF FILES  
MUCCHETTI  
VILLA  
OSMER  
OZERI  
RASKOVICH

Re: DC Comics

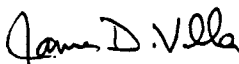
Dear Mr. Scher:

We appreciated the opportunity to speak with you (b)(7)c last  
Wednesday and found the discussion very informative.

This letter is intended to clarify DC Comics' obligations to retain documents, as requested in Peter Mucchetti's letter of June 19, 1997. Based on our July 25 discussion, all documents relating to comic book distribution must be retained from the following individuals and groups: (b)(7)c Accounting, Licensing, Legal Affairs, Publishing Operations, and Sales and Marketing. And, as we discussed, this requirement applies to all secretaries, assistants, libraries, and off-site storage, as well as computer documents related to these people and groups.

Following up on your offer to provide some documents voluntarily, we would appreciate receiving copies of the following documents for the years 1994-present: one copy of each annual marketing, sales, or strategic plans, all contract and contract amendments with Diamond, all organizational charts or phone lists, and one copy of each year-end financial statement, balance sheet, and profit and loss statement.

Sincerely yours,

  
James D. Villa  
Trial Attorney

# United States Department of Justice

Antitrust Division

Civil Task Force

325 7th St., N.W., Room 300

Washington, D.C. 20530

Fax Number: (202) 307-9952

Voice Number: (202) 514-8361



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## FAX COVER SHEET

DATE: July 30, 1997  
TO: Irving Scher, Esq.  
of: Weil, Gotshal & Manges  
Fax Number: (212) 310-8007  
FROM: James D. Villa

Pages Sent (including this sheet): 2

Remarks:

## TRANSMISSION REPORT

(WED) JUL 30 1997 06:49

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U. S. Department of Justice

Antitrust Division

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60-2721-0009

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*Liberty Place Building*

*325 7th Street, N.W., Suite 300*

*Washington, DC 20530*

August 4, 1997

MJM:JDV

60-2721-0009

Irving Scher, Esq.

Weil, Gotshal & Manges

767 Fifth Avenue

New York, NY 10153-0119

Re: DC Comics

Dear Mr. Scher:

Regarding production of documents by DC Comics ("you" or "your company") to the United States Department of Justice ("the Department") in connection with the above-captioned investigation, the Department agrees for ten years to treat confidential information as set forth in this letter. "Confidential information" means trade secrets or other commercial or financial information (a) in which your company has a proprietary interest, and (b) which your company has in good faith designated as commercially or financially confidential.

The documents and other information the Department requests your company voluntarily to provide are described in my letter to you dated July 30, 1997.

1. In the event of a request by a third party for disclosure of any confidential information under the Freedom of Information Act, the Department will act in accordance with its stated policy (see 28 C.F.R. § 16.7) and will assert all applicable exemptions from disclosure, including those exemptions set forth in 5 U.S.C. § 552 (b)(4), (b)(7)(A), and (b)(7)(D)(to the extent applicable.) You should be aware that at least one Circuit has ruled that Exemption 4 protects information "provided to the Government on a voluntary basis if it is of a kind that the provider would not customarily release to the public." Critical Mass Energy Project v. Nuclear Regulatory Commission, 975 F.2d 871, 880 (D.C. Cir. 1992), cert. denied, 507 U.S. 983 (1993).

2. In the event of a request by a third party for disclosure of any confidential information under any provision of law other than the Freedom of Information Act, the Department will assert all applicable exemptions from disclosure permitted by law. In addition, the Department will use its best efforts to provide your company ten days notice prior to





U. S. Department of Justice

Antitrust Division

*Liberty Place Building  
325 7th Street, N.W., Suite 300  
Washington, DC 20530*

August 4, 1997

MJM:JDV  
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Weil, Gotshal & Manges  
767 Fifth Avenue  
New York, NY 10153-0119

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2. In the event of a request by a third party for disclosure of any confidential information under any provision of law other than the Freedom of Information Act, the Department will assert all applicable exemptions from disclosure permitted by law. In addition, the Department will use its best efforts to provide your company ten days notice prior to

disclosure of any confidential information to a third party who requests it under any provision of law other than the Freedom of Information Act.

3. Although it is the Department's policy not unnecessarily to use confidential information in complaints, which are publicly available documents, the Department can provide no assurance that confidential information will not be so used. In addition, the Department cannot assure you of advance notification of the filing of a complaint or of what information may be included therein.

If a complaint is filed, a representative of your company will be notified as soon as is reasonably practicable of any decision by the Department to use confidential information for the purpose of seeking preliminary relief. The Department will file under seal any confidential information used for such purpose and will advise the court that your company has designated the information as confidential. Moreover, the Department will make reasonable efforts to limit disclosure of the information to the court and outside counsel for the other parties to the litigation until you have had as reasonable opportunity to appear before the court and, if you appear, until the court has ruled on your application. The Department will not oppose a court appearance by you for the purpose of seeking protection for the confidential information used, or to be used during the preliminary relief proceedings.

If confidential information becomes the subject of discovery in any litigation to which the Department is a party, the Department will use its best efforts to assure that a protective order applicable to the confidential information is entered in the litigation. In addition, the Department will not voluntarily produce the confidential information until you have had a reasonable opportunity to review and comment on the protective order and to apply to the court for further protection. The Department will not oppose a court appearance by you for this purpose.

4. At the close of the investigation, all documents that your company submitted and that contain confidential information will be destroyed unless your company previously has requested their return or unless:

- (a) they are exhibits;
- (b) they are relevant to a current or actively contemplated Department investigation or case;
- (c) a formal request has been made, or there is reason to believe one will be made, by a state attorney general to inspect and copy the materials pursuant to Section 4F of Title III of the Hart-Scott-Rodino Antitrust Improvement Act of 1976 (15 U.S.C. § 15f), which allows a state attorney general to move for a court order that such materials be made available as part of the Division's "investigative files or other materials;" or

- (d) they will be of substantial assistance in the Department's continuing law enforcement responsibilities.

Please contact me at (202) 514-8361 to confirm the receipt of this letter.

Sincerely yours,

A handwritten signature in black ink, appearing to read "James D. Villa". The signature is written in a cursive, flowing style.

James D. Villa  
Trial Attorney  
Civil Task Force



U. S. Department of Justice


Antitrust Division

Liberty Place Building  
Washington, DC 20530

August 15, 1997

MJM: JDV  
60-2721-0009

VIA FACSIMILE

 Irving Scher, Esq.  
Weil, Gotshal & Manges  
767 Fifth Avenue  
New York, NY 10153-0119

COMICS  
60-2721-0009  
MOLTENBREY  
EDELHEIT  
CTF FILES  
MUCCHETTI  
VILLA  
OSMER  
OZERI  
RASKOVICH

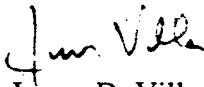
Re: DC Comics

Dear Mr. Scher:

We have received and reviewed your letter dated August 15, 1997, which proposes to modify the first paragraph of my letter to you dated August 4, 1997. Your proposed change regarding the period for which these documents will remain confidential is acceptable. Therefore, we consider that this paragraph alters the ten-year period for which your documents are afforded the protections described in my August 4 letter.

We look forward to receiving the documents requested in my July 30, 1997 letter.

Sincerely yours,

  
James D. Villa  
Trial Attorney

# Would your store be ready for a **COMIC-BOOK COMEBACK?**

—Comics Retailer's Publishers Issue 1997—

## Half-full or half empty?

### DC's Paul Levitz on the state of the comics industry

by Patrick Daniel O'Neill

Paul Levitz, executive vice-president and publisher of DC Comics, has lived the dream of many a comics fan. From his beginnings as a teen-age fan and collector in the late 1960s and early '70s, publishing a newsletter with school chum Paul Kupperberg (now a DC editor), Levitz moved into the editorial offices at DC, assisting Joe Orlando, then began writing comics, as well, including two well-remembered stints on *Legion of Super-Heroes*. All the while, he was studying for a business degree at New York University, a degree that stood him in good stead when he moved into the financial side of the company, moving up through the ranks until he eventually became DC's chief financial officer and now its publisher.

Levitz sat down to a phone interview with Patrick Daniel O'Neill in early May, and DC Manager — Marketing Communications Patricia Jeres sat in on the conversation. The talk began with a quick look at the industry's recent downturn.

**Comics Retailer:** In 1993, we had an incredible sales spike, with sales sliding ever since —

**Paul Levitz:** That's the glass-half-empty view. I just did some numbers for a presentation to a potential licensor. In 1986, the size of the market for comics in the U.S. and Canada, newsstand and direct, was \$160 million at retail. In 1996, it was \$500 million. That's not a bad decade of growth.

**CR:** So you're saying the past three terrible years are something of a misconception, when viewed against the overall rise in the market in the past decade?

**Levitz:** It was a terrible three years in many ways. Many people got incredibly hurt. But the industry is larger than it was 10 years ago, by a very healthy factor. Are we healthy in all the ways we ought to be? Not by any stretch of

the imagination. Has everybody benefited evenly, equally, as they deserve to? No. Have we all suffered pain in the bounce of the numbers over the past three years? Definitely.

This was a terrible business to be a publisher in; a terrible business to be a retailer in, for most of the retailers we've talked to; and it's obvious, by the disappearance of most of the distributors, that it was a terrible business to be a distributor in. And a lot of the writers and artists are finding their incomes down, as well.

**CR:** Over the past 20 years, the direct market had become about 80% of DC's business. Is that still a correct figure?

**Levitz:** It's the right order of magnitude for comics sales; you have to remember our business includes many other things.

**CR:** Is that percentage inviolable? Is that how things are always going to break down from here on out?

**Levitz:** That's a fair question. I've been in the business so long and seen that number change so many times, I certainly wouldn't call it inviolable. I would hope that direct remains the heart of our business, if "direct" is defined as selling comics through a system of people who know comics, live comics and care about retailing them. As far as I can see into the future, that's likely to remain the case. Whether that's a 51% majority or a 99% majority depends on the conditions of the whole rest of the world.

It's no secret that the newsstand business has not been a great business for any magazine publisher for the last several years; there's still some distance to go before that starts changing, and no comics publisher has yet made an incredible inroad into any third level of distribution. We've tried some things; our competitors have tried some things; some of them are working; none of

For this year's Publishers Issue, we present several views on the future of the comics market — as well as tips on selling more comic books and retail support information for a variety of publishers. Let's begin with the big question...

them seem to be changing those numbers in any radical way, yet.

**CR:** Granted that courting the newsstand market more aggressively probably is not viable, what about courting the bookstore market?

**Levitz:** We've made a lot of inroads into the bookstore market in the past few years. That market has a lot of virtues: It's where people in the general population who like to read are. It has some problems: It's where people in the general population who like to read are. There aren't a lot of people in America who like to read books. We had one gentleman, in making a presentation to us on some other kind of business a few weeks ago, who threw around the statistic that only 8% of the American public read books. I didn't ask where that came from and I haven't validated it, but that would be a pretty depressing number, if it's accurate.

The book business, although much larger than the comics business, still impacts a fairly modest portion of the American population. Therefore, it has some real limits on how we can use it to broaden the mass-market side of comics.

**CR:** Assuming that most of your efforts are going to continue to be in the direct market, what are the downsides to aiming most of your promotional and marketing efforts to just an established fan base? Conversely, what are the upsides?

**Levitz:** The downside, always, when you're marketing to established customers is "Are you doing enough to create new customers?" In some industries, you don't have to worry about that, because biology or normal change in life cycle will create a new customer. I'm reaching the age where I'm going to become a plausible customer for hair dye. I'm not going to become a cus-

Levitz page 18

# Would your store be ready for a COMIC-BOOK COMEBACK?

— Comics Retailer's Publishers Issue 1997 —

Levitz from page 16

tomers for it, but every year there's a percentage of the American public that becomes susceptible to that product's marketing.

Comics do not have that advantage going for them. Nothing compels you to think about whether or not you need a comic book. You have to want it. Certainly, neither the publishers nor the retailers in this industry, nor all of them collectively, have yet found a real mechanism to do a hell of a lot for recruiting new customers that's proven to work. We've done some things with publicity, we maintain a co-op marketing plan that helps retailers do things that are specific to their market, we've worked with many other people on the Comics Shop Locator Number, which I think is a terrific first step toward being able to help new customers find retail outlets — but the overall program is not strong enough. That represents one of the major downsides.

The upside is if people want comics enough to find a comics shop and shop there, they probably care about the medium. That means you can spend a lot of energy talking about the real virtues of particular projects, writers, artists, what the talent has to say, rather than doing a lot of classic American marketing: samples, giveaways, offering five for the price of one and other things that might bring some casual customers to sample comics. But those customers might never come back again.

If you have them in the shop on a fairly regular basis, you can do a lot to broaden their tastes and to take advantage of the many different things you can express in our medium.

**CR:** What's the biggest drawback, or the hardest thing to deal with, when trying to reach — for lack of a better word — the "civilian" population? I know DC has tried ads in places like *Rolling Stone*, that you advertised *The Ring of the Nibelung* in *Opera News*. What's the toughest thing in trying to find that outsider who might be interested in a specific project?

**Levitz:** Over the years, we've burned through about three different ad agencies in trying to develop programs for mass advertising, which tends to be the most effective way in this country to

## "This is not a country where people are willing to work very hard to procure their entertainment."

reach civilians and convert them to a particular product. When you go through that process, you first discover that average civilians misunderstand what a comic book is: They still think of it as the product that existed about 20 years ago.

Your first goal has to be to change their perception of your product. If you could do that, you could probably sell them some comic books, but you certainly couldn't sell them 98% of what the industry produces today.

Second, once you've convinced them that it's not what they think it is and, in fact, it's something they would want and enjoy, you have to send them somewhere to get it. Our distribution is



Paul Levitz

too thin and too specialized for people to make that first impulse purchase in the course of doing something else. That may be a Waldenbooks, it may be a comics shop, but, one way or the other, it's out of their way. We've just said they don't even go to the bookstore very often.

Third, once you've convinced them to go through the process of finding out where to buy comics — they have to work at it a little bit — they have to find a retailer who's interested in dealing with them and in helping them find a comic book they'll enjoy. A fairly high percentage of civilians will likely not be interested in the most obvious choice on the rack. You may have to steer them to *Sandman* or *Sandman Mystery Theatre* at one end or *Love and Rockets* at another end. Those two are more likely than their being interested in *Superman*

or *X-Men* (or of being able to make sense out of those two titles). A lot of comics shops are very good at that; an awful lot of comics shops aren't nearly as good at it.

**CR:** Is some of the problem that the emphasis on the direct market and the established fan base means the vast majority of the industry is simply not producing material of interest to the civilian customer?

**Levitz:** I don't think we know that. The heart of the problem is that we don't have our comics available to civilian customers in a reasonable way for them to buy. It's possible that, out of the 600 or so comics published every month, they wouldn't be interested in 500 of them — but that's not a problem if they like the other 100. The problem is they can't even get the 100 they might like.

This is not a country where people are willing to work very hard to procure their entertainment. They want to go to Blockbuster, to the local movie theater, to Waldenbooks. If you look at the success that the superstores and mall stores have had in bookselling, as opposed to the idiosyncratic mom-and-pop stores, it shows that. This is a country that's generally fairly lazy about its entertainment: We want to go to one place that has everything we want, because we know we want it and we want to get it. That's fine, except that not enough people know they want comics to be willing to go to the stores that have all of it.

**CR:** DC Comics is part of Time Warner. Other than the box-office blockbuster movies based on DC properties, where is the synergy between DC Comics and the rest of Time Warner?

**Levitz:** We do business with virtually every one of the Time Warner entities, and it's a humongous list. We're a creative company within a corporation which specializes in the distribution and commercial realization of profit from creativity. You could run down a list of every unit in the company, and we've done something productive with each of them. Some things have worked; some haven't. It ranges from doing custom comics about athletes in conjunction with *Sports Illustrated* offered by Kellogg's, tied to an advertising buy Kellogg's made in *Sports Illustrated*, on up to every other piece of the business.

**CR:** That leads to the question — why

Levitz page 20

# Would your store be ready for a COMIC-BOOK COMEBACK?

— Comics Retailer's Publishers Issue 1997 —

**Levitz** from page 18

*wasn't that a combined buy in Sports Illustrated and DC comics?*

**Levitz:** The part of the project we did was to supply the custom comic book; for that particular program, it wasn't appropriate for the advertiser to take space in the comics.

**Patricia Jeres:** If we were to do that project today, we'd try to have the Comics Shop Locator number on the comic book.

**Levitz:** You can tick down through the company this way. We've worked with almost everybody over the years. We picked up the Turner titles within what seemed like minutes after the Turner merger happened. We've worked with every part of Warner Bros. In addition to the rides and stage attractions based on our characters, we wrote the story for a theme-park ride in Australia that had nothing to do with DC characters; they just needed a story for the adventure ride and they knew we knew how to write adventure stuff.

**CR:** How much does any of that help to sell comics to that civilian population?

**Levitz:** Some of it helps a lot, because you're introducing the form to people who haven't seen it before. Then the issue becomes: Can you capture that civilian and move him through the system? If we sent an age-appropriate comic book to every kid who subscribes to *Sports Illustrated for Kids*, what percentage of them would be interested enough or able to convince their parents to either get a subscription or go to a comics shop? Sometimes you never know whether these things have created the right opportunity in the process.

We don't yet know, when we do an on-pack of a custom comic book on a Warner Home Video and include the Comics Shop Locator number, how well it worked. We don't have a sophisticated enough methodology to know the result of that promotion, or how many who made the call actually went to the shop and made a first purchase, or what percentage became regular cus-

## "I have no discomfort arguing that subscriptions for kids under 10 are a feeder system."

tomers from there. Those are all knowable numbers, in theory, but it's expensive to build a system that would capture all that information, and we haven't gotten to the stage where we believe that information matters enough to pay for it.

We've done a lot of things with the rest of Time Warner that we'd like to believe make a positive difference. It's very hard to sort out which ones have worked and which ones haven't. Certainly, our ability to continue as a successful company and to have weathered the storms of the past couple of years as relatively smoothly as we did has very much relied on the support we get from our ownership at Warner Bros. and Time Warner, on our ability to generate additional profitability outside the traditional comic book through all these means and methods, and we've continued to look for ways we can get comics into more people's hands through all these methods.

**CR:** Speaking of age-appropriate comics, many retailers are now saying we need to get kids under, say, 10 or 11 back to buying comics. You have the *Looney Tunes* and *Animaniacs* titles, you have the *Cartoon Network* line. How do you reach the kid who may be interested in that stuff? You've noted he's too young to get to the comics shop by himself —

**Levitz:** You need more shops in more easily reachable locations or you need those comics to be sold in locations that can be feeder systems for comics shops. That could mean subscription, as well.

**CR:** Many retailers argue that subscriptions aren't a feeder system, but that they actually steal customers from shops.

**Levitz:** I have no discomfort arguing that subscriptions for kids under 10 are a feeder system. Kids under 10 can't get to 90% of the comics shops in this country, so you're not going to tell me that that's a regular base of their clientele, or even that most shops offer a reasonable merchandise selection for kids under 10. It's not their target audience. I'd like it to be one of their target audiences; I'd like them to be able to do more with it, but it's not economically sound for most of them.

**CR:** What could DC do that would help

to make it economically sound for them?

**Levitz:** And be economically sound for us, as well?

**CR:** Yes — it has to work for both.

**Levitz:** As a start, we've got a co-op ad campaign. If you've got a comics shop that's geographically situated to service that population, then you have something where DC's willing to kick in at least half the money for a promotion to the kid audience, and, with a special promotion, we might find a way to make it more than that.

That requires a retailer who is dedicated to that end of the business, who is willing to put in his share of the money, who is willing to create that proportion of the shop racked with kid-appropriate comics — not just DC's titles, but other publishers', as well — and other stuff to keep the kids interested and coming in.

I think it's doable for a lot of shops, if not for all shops. I think the losses we've suffered in the number of shops in the past three years have made that problem more difficult.

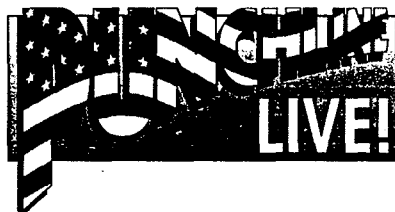
**CR:** To end this on an up note, after beginning on a downer: Based on the latest month's figures, in dollar-market share, DC appears to have moved into first place.

**Levitz:** That's a nice calculation. By my math, I don't think we held the No. 1 position for 1996. Depending on how traumatic the rest of the year is for Marvel, we probably have a shot at it for 1997.

**CR:** What does being No. 1 mean for DC in the marketplace?

**Levitz:** It means a lot more to be No. 1, if you're not accomplishing it because the other guy is in fetters. Realistically, you don't feel an enormous emotional charge — take your sports metaphor — to step into the ring when you get to have boxing gloves and your opponent is wearing mittens and then knock him out. We'd like Marvel to be hale and hardy, and we got an enormous emotional charge out of building ourselves over the years to the point where we are in a reasonable position to compete. But beating them this year is not going to make anybody feel incredibly wonderful. ♦

**Patrick Daniel O'Neill** is a freelance writer and regular contributor to *Comics Retailer*.



Questions for Paul Levitz? Join him and our other special guests, Cartoon Books' Jeff Smith and Flying Colors' Joe Field at the fourth annual "Punchline Live!" forum, at the 1997 San Diego Comic Book Expo, Tuesday, July 15 at 7 p.m.

# COMICS RETAILER

Several industry

by retailers

used in this Retailer projects below  
Diamond

## The TOP 25

1	Spawn #62	\$1.95	Image
2	Uncanny X-Men #-1	\$1.95	Marvel
3	X-Men #-1	\$1.95	Marvel
4	Fantastic Four #9	\$1.95	Marvel
5	Curse of the Spawn #9	\$1.95	Image
6	Wolverine #-1	\$1.95	Marvel
7	Iron Man #9	\$1.95	Marvel
8	Captain America #9	\$1.95	Marvel
9	Avengers #-1	\$1.95	Marvel
10	Generation X #-1	\$1.95	Marvel
11	JLA #7	\$1.95	DC
12	X-Man #-1	\$1.95	Marvel
13	Gen <sup>13</sup> #19	\$2.50	Image
14	X-Force #-1	\$1.95	Marvel
15	X-Force #-1	\$1.95	Marvel
16	Cable #-1	\$1.95	Marvel
17	Tales of the Witchblade #2	\$2.95	Image
18	Gen <sup>13</sup> Annual #1	\$2.95	Image
19	Excalibur #-1	\$1.95	Marvel
20	Amazing Spider-Man #-1	\$1.95	Marvel
21	Superman #125	\$1.95	DC
22	Incredible Hulk #-1	\$1.95	Marvel
23	Action Comics #735	\$1.95	DC
24	Adventures of Superman #548	\$1.95	DC
25	Superman: Man of Steel #69	\$1.95	DC

Source: Diamond Dialogue

## MARKET SHARES (for 'Top 300' titles)

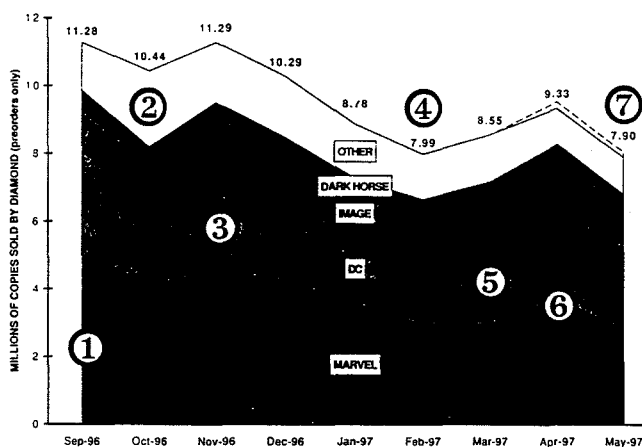
	Titles offered in sample	UNIT SALES	DOLLAR SALES
Marvel	45 ..... 15.00%	35.08%	29.01%
DC	80 ..... 26.67%	30.52%	31.64%
Image	37 ..... 12.33%	16.31%	16.94%
Dark Horse	22 ..... 7.33%	4.24%	5.65%
Acclaim	14 ..... 4.67%	2.09%	2.43%
Maximum	5 ..... 1.67%	1.27%	1.39%
Topps	4 ..... 1.33%	1.18%	1.45%
Chaos	3 ..... 1.00%	1.05%	1.30%
Archie	16 ..... 5.33%	0.93%	0.68%
London Night	10 ..... 3.33%	0.73%	1.04%
Event	2 ..... 0.67%	0.63%	0.77%
Viz	7 ..... 2.33%	0.57%	0.71%
Harris	3 ..... 1.00%	0.51%	0.73%
Crusade	2 ..... .67%	0.51%	0.63%
Antarctic	6 ..... 2.00%	0.50%	0.63%
Fantagraphics/Eros	7 ..... 2.33%	0.47%	0.65%
Verotik	3 ..... 1.00%	0.36%	0.63%
Gladstone	4 ..... 1.33%	0.35%	0.26%
Cartoon	1 ..... 0.33%	0.32%	0.40%
Sirius	3 ..... 1.00%	0.26%	0.28%
New England	1 ..... 0.33%	0.23%	0.29%
Others	25 ..... 13.33%	1.88%	2.49%

These charts do not account for data not printed by Diamond — such as titles below 300th place — so some publishers' actual shares may be different. In order to compare like against like, we do not count non-comics product such as magazines, trade paperbacks and graphic novels.

## DIRECT MARKET SIZE

Initial orders for new comic books reported by Diamond:

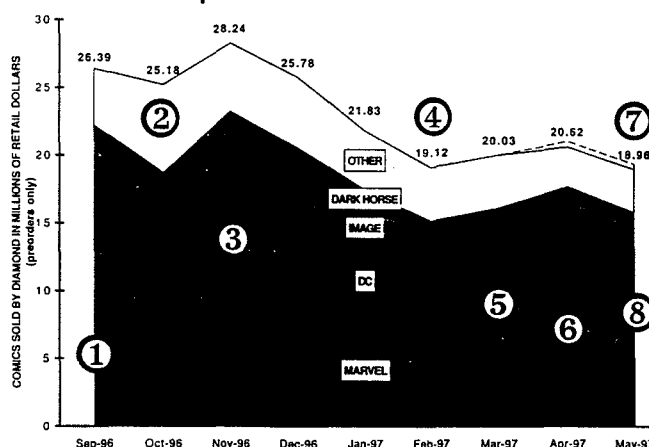
approximately **7.90 million copies**



Sep-96 Oct-96 Nov-96 Dec-96 Jan-97 Feb-97 Mar-97 Apr-97 May-97

Points of interest: ① "Heroes Reborn" begins; ② Extreme leaves Image; ③ Superman's wedding; ④ the bottom of the "dead quarter" slump; ⑤ Superman's new look; ⑥ Amalgam II; ⑦ Marvel's return to Diamond reduces the number of sampled comics from 350+ to 300; the dashed line is our projection of what #301-350 account for; and ⑧ several high-end projects push DC past Marvel in dollar sales.

...amounting to a total (at retail) of  
**\$18.96 million**



Sep-96 Oct-96 Nov-96 Dec-96 Jan-97 Feb-97 Mar-97 Apr-97 May-97

## STORE SHARE

Average per-comics-store share of comics ordered during month (based on an estimated base of 4,500 stores):

**1,757 copies**

...amounting to a total of

**\$4,213.45**

at retail cover price.

## PRICE WATCH

Average price of all comic books offered by distributors this month: **\$2.63**

Average price of all comic books ordered by retailers this month: **\$2.40**

Average price of the Top 25 comic books ordered by retailers this month: **\$2.05**

**Methodology:** Diamond Comic Distributors provided its monthly list of indexed initial sales rankings in *Dialogue*. Several publishers provided *Comics Retailer* their initial Diamond orders, totalling more than a dozen comics found on the chart, from which *Comics Retailer* computed a mean order index number. That figure has been applied to determine marketwide sales totals and is compared with previous months' data, provided by Diamond and Marvel.

Alternative distributors soliciting advance orders monthly should contact *Comics Retailer's* editor to arrange for inclusion in this feature.



# MARKET BEAT

# COMICS APRIL • 1997 REPORT

Here's what's happening in stores! On the following pages, retailers describe sales conditions and their industry concerns in their own words. Below and elsewhere in this section, sales reports provided by retailers and analyzed by our staff are presented. Most information has been drawn from the "Market Beat" forms retailers sent to us. When possible, returned forms have been transcribed here verbatim. Thanks to all participants, and don't forget to send in this month's form!

## Average UNIT SALES for retailers' 25 best-selling titles

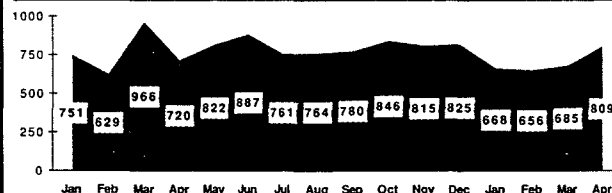
Most of our retailer respondents provided unit sales figures for the Top 25 selling titles in their stores. Below, we have averaged their figures across *all stores in the unit sales sample* (and not just those reporting sales on a given title) to show the average **number of copies sold** of each reported title per store. Except where noted, results reported are for the newest issues on sale during the reporting period. The "**percentage change**" column reflects the difference in unit sales reported on the title from the previous month. The **turnout** figure for each title reflects what percentage of our comics-selling respondents said it was a "Top 25" title in their stores.

Title	Publisher	# sold	%Chg.	turnout
1 <b>X-Men</b>	Marvel	54.85	+34%	91%
2 <b>Uncanny X-Men</b>	Marvel	47.64	+10%	94%
3 <b>JLA</b>	DC	42.85	+70%	86%
4 <b>Fantastic Four</b>	Marvel	40.03	+43%	82%
5 <b>Superman</b>	DC	38.64	-42%	67%
6 <b>Spawn</b>	Image	34.39	+53%	79%
7 <b>Wolverine</b>	Marvel	30.09	+24%	67%
8 <b>Avengers</b>	Marvel	28.70	+36%	70%
9 <b>Captain America</b>	Marvel	25.52	+53%	55%
10 <b>Iron Man</b>	Marvel	22.67	+18%	55%
11 <b>Generation X</b>	Marvel	19.55	+1%	48%
12 <b>X-Man</b>	Marvel	18.76	+17%	61%
13 <b>Darkness</b>	Image	16.91	+76%	30%
14 <b>X-Factor</b>	Marvel	15.97	+5%	48%
15 <b>Action Comics</b>	DC	14.67	+1%	45%
16 <b>Iron Lantern</b>	Marvel	14.45	new title	39%
17 <b>X-Force</b>	Marvel	14.36	-1%	38%
18 <b>Incredible Hulk</b>	Marvel	14.30	+37%	43%
19 <b>Adventures of Superman</b>	DC	13.45	-17%	42%
20 <b>Superman: Man of Steel</b>	DC	13.42	-31%	45%
21 <b>JLX Unleashed</b>	DC	12.85	new title	36%
22 <b>Spider-Boy Team-Up</b>	Marvel	12.76	new title	42%
23 <b>Amazing Spider-Man</b>	Marvel	11.61	+3%	41%
24 <b>Challengers of the Fantastic</b>	Marvel	11.36	new title	33%
25 <b>Cable</b>	Marvel	11.18	+57%	30%

Title	Publisher	# sold	%Chg.	turnout
26 <b>Exciting X-Patrol</b>	Marvel	10.67	new title	30%
27 <b>Magnetic Men Featuring Magneto</b>	Marvel	10.15	new title	27%
28 <b>Generation Hex</b>	DC	9.94	new title	31%
29 <b>Super Soldier: Man of War</b>	DC	8.79	new title	29%
30 <b>Witchblade</b>	Image	8.76	-42%	24%
31 <b>Thorion of the New Asgods</b>	Marvel	8.39	new title	24%
32 <b>Excalibur</b>	Marvel	8.06	-17%	22%
33 <b>Spider-Man</b>	Marvel	7.97	-7%	31%
34 <b>Dark Claw Adventures</b>	DC	7.73	new title	27%
35 <b>Curse of Spawn</b>	Image	6.85	-12%	30%
36 <b>Astro City</b>	Image	6.61	+296%	24%
37 <b>X-Men '97</b>	Marvel	6.52	+49%	12%
38 <b>Gen</b>	Image	6.33	-52%	20%
39 <b>Bat Thing</b>	DC	6.27	new title	21%
40 <b>Unknown Soldier</b>	DC	5.85	-22%	24%
41 <b>Preacher</b>	DC	5.76	-31%	22%
42 <b>Supergirl</b>	DC	5.45	-23%	21%
43 <b>Sensational Spider-Man</b>	Marvel	5.27	+68%	19%
44 <b>Batman</b>	DC	5.24	-15%	24%
45 <b>Nightwing</b>	DC	5.09	+627%	12%
46 <b>Lobo the Duck</b>	DC	5.00	new title	14%
47 <b>X-Men Unlimited</b>	Marvel	4.79	new issue	15%
48 <b>Painkiller Jane/Darkness</b>	Event	4.33	new title	9%
49 <b>Dawn</b>	Sirius	3.97	new issue	16%
50 <b>Spectacular Spider-Man</b>	Marvel	3.88	-35%	17%

Titles with sales gains over the previous issue of five or more copies are printed in **boldface**.

## PUBLISHERS' PIECE SHARE of retailers' 25 best-selling titles



Retailers' Top 25 titles each month have accounted for the above numbers of copies.

### Amalgam II redux...

• If you can't Amalgam, then what? Amalgam II titles sold well in some stores, poorly in others — but nothing like 1996. This year's top Amalgam, *Iron Lantern*, sold fewer copies per store than last year's worst-selling Amalgam, *Speed Demon*. Still, it helped boost April sales — and pushed, as it did last year, many regularly-appearing publishers — like Dark Horse — out of retailers' Top 25s.

The average store reporting unit sales to us sold 809 copies of its Top 25 titles, for gross revenue of around \$1,790. (Last month, the top 25 titles accounted for 685 copies.) For **just those top titles** (and not the whole market), these publishers accounted for the most **unit** sales by retailers:

Publisher	Share of Retailers' Top 25 title	Share of Distributors' Top 25 for the month	Share of Overall Distributor sales
1. Marvel	57.69%	68%	40.00%
2. DC	27.89%	28%	30.54%
3. Image	11.36%	4%	14.35%
4. Event	0.54%	(March)	0.84%
5. Sirius	0.53%		0.70%
6. Verotik	0.45%		0.29%
7. Chaos	0.43%		0.82%
8. Caliber	0.21%		0.35%
9. Topps	0.20%		0.86%
10. Dark Horse	0.19%		3.88%
Others	0.73%		8.21%

The right two columns are last issue's Distributor Rankings on how much of distributors' sales to retailers each publisher accounted for. Publishers in **boldface** sold a greater share of Retailers' Top 25 titles than they sold both to the distributor overall and in the Distributors Top 25 for the month, indicating their lines performed much better at retail than at the distributor level.

## Tilting at Windmills

# Diamond's growing pains are a growing pain

*Plus: An apology from someone you know*

I hate to use the "H" word, but, Lord Almighty, Diamond is getting more and more like Heroes World every day.

I don't know exactly what is going on, but it sure *seems* as though, when Diamond took over Marvel's distribution, part of the deal including hiring all the Heroes World employees who had ruined that company. How else can you explain the sharp nosedive in service we've seen over the last two weeks?

Lately, Diamond personnel seem utterly unable to read instructions from faxes. If you say "no back orders," you can be sure they will back-order any unfillable orders. If you say you want comics reshipped (so as to avoid the satanic shipping charges associated with direct shipping), you can be sure they will

**"I fired my assigned account rep... When she pronounced 'Schizo' as 'Shiatsu,' I knew I was done. I will never speak to her again."**

be direct-shipped. If you say you want current-size bags, you can be sure they will send you Silver Age ones, instead. If you get a confirmed order, they're just as likely to lose it.

I'm ready to go postal, and you're damn lucky that Krause don't let me but mildly curse, 'cuz the air'd be turning blue right 'bout now.

**A Marvel-less way to start.** First, they lost my April Marvel order that I faxed in, and nobody up there caught that it was missing. That is pretty bloody ridiculous — especially because this was the first month of the changeover, and one would assume that they'd have been extra special vigilant. Gosh, what was I thinking?

Thank God I download my invoice from the bulletin board system. I caught on Tuesday morning that only six Amalgam titles were arriving, and that tripped the flag that something was wildly wrong.

Now let me give Diamond its proper respect due and note that, so far, every problem has been solved and jumped on, usually at an enormous expense to Diamond. (This is something that Heroes World never bothered to do.) But this brings its own set of problems. In the example above, Diamond (properly) overnighted the books to the store, and I had them for New Comics Day, but we *both* know that this meant that Diamond lost any chance at profit it would have had.

That is customer service done right, but, if it happened to me, then I know it is happening to a dozen others of you, too. And given that I, personally, have had at least half a dozen transactions in the last two weeks where Diamond has (properly) lost money in the name of customer service, that would seem to indicate that

it might be making hundreds of money-losing transactions every week.

Honestly, it is hard to muster a tremendous amount of sympathy — after all, distributors were making truly obscene profits just a few years before the crash, and they seldom missed an opportunity to take advantage of the system when it suited them. But right this second is *not* the moment to have Diamond go away suddenly. We need a stronger alternative distribution system in place (I'm not laying odds on any of the current choices just yet) before we have either the complete crash-and-burn, with as many as 80% of the publishers going away due to debts owed — or the buyout by DC and Time Warner, which is at least twice as scary. (Picture the darkest future, where Time Warner buys a chopped-up Marvel Comics and completely controls the only viable national new-comics distributor. Brrr.)



The problem is Diamond is likely to be spending so many resources scrambling to fix the problems that it'll not be able to solve them. When we couple this with the continually failing market, we better hope Geppi stockpiled two vaults full of money during the good days. (Unless my information is wrong or I've made a calculation mistake, the sum of the top 300 comics distributed, by quantity, dropped from April to May by a whopping 18%. Good Lord! Higher-priced goods offered in May might offset this to some degree, but things are not getting better, coming at the height of summer. Yet I — and another dozen stores I know — am having my best year ever: I'm up by 19%.)

I'll also note that, while I have been getting good fixes on the problems, it took going up the chain. I fired my assigned account rep: I hope most of you haven't had a bad experience with the new "One Call Does It All" service, but when my rep pronounced "Schizo" as "Shiatsu," I knew I was done. I will never speak to her again. Only supervisors seem to have the ability to properly deal with problems on the fly, which is a frightening turn of events.

**Things get worse.** So, as I said, as long as Diamond fixes it, I could deal with its losing one faxed order — and only for the Marvels, at that. But the fun just began there. The comics were invoiced at a 35% discount. OK, that can get fixed. Then Diamond loses my April Marvel order, which was uploaded to its BBS and was confirmed as received. This time, I didn't find out until Friday, costing me money and reputation.

In between, I sent a fax order for Star System stuff (which needs a whole separate fix unto itself) and wrote in inch-high letters, underlined, bordered, and with arrows drawn to

## Tilting at Windmills

it, "No back-orders, reship all items." Last time, with this same notation, all the out-of-stock items got back ordered anyway (even after I reconfirmed this on the phone with my assigned rep), and this time, all items got direct shipped.

Why? Because, fool that I am, needing comics bags desperately, I put a note next to my bag order, saying, "Please direct-ship this item, but reship all the other ones." Can't con-

happy!

Then there were the six copies of *Starburst* I got instead of six issues of 2000 A.D. (Aw, but they're both British, so what is the difference, really?)

And that is all in the last two weeks. I'm horribly tired of this.

I never, ever want to talk to the distributor. If I'm talking to the distributor, then there is something wrong. And a key component of the

**"You do a fine job in fixing the problems, Diamond. Now it is the time to stop them. Cold."**

fuse the monkeys pulling the order. Of course, when the bags did come (and that was not until *after* the *Star* stuff arrived — of course), they were not Currents, as I had specified; they were Silver Age. And the *Star* order, of course, had mistakes: Like, instead of getting the *Tales from the Crypt Annual 1* (\$8.95) that I ordered and was billed for, I got sent the *Complete Tales from the Crypt Boxed Set* (\$125) instead. Bet that made Bill Schanes

distributor's job is to make sure nothing goes wrong — it's just a freight forwarder.

You do a fine job in fixing the problems, Diamond. Now it is time to stop them. Cold.

### Directing your anger properly.

Bill Townsend at Electric City Comics (1704 Van Vranken Ave, Schenectady, NY 12308) puts out an annual look at the year just past. This year's edition

weighs in at 70 pages and is a series of devastatingly funny and insightful essay-rants about comics in 1996. I think my favorite section (aside from "Bill vs. Marvel Part IV — Picking on Cripples") is "Harvest Time for Rob [Liefeld] — Kick him! Kick Him When He's Down!" My only complaint is he is way too nice to DC, which made more than its share of mistakes in 1996. I bring this up because you really want to read this. It is seriously funny. It has a \$2 cover price, so send him — let's say — \$5 to cover postage and packing and doing the good deed of publishing this tome. Tell Bill I sent you, too.

The Other Reason I bring this up is, in Bill's cover letter, he observed that too many retailers are getting mad at the wrong people, especially when it comes to Diamond. When you're speaking to a representative from a company, don't always assume that he or she is the architect of your misery. In point of fact, your customer-service person at Diamond has literally noth-

Hibbs page 97



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## Tilting at Windmills

### "Stan says, I quote, 'I apologize.'"

Hibbs from page 63

ing to do with any physical problem with your order (pulling, packing, shipping) — I don't even believe they're in the same state.

You have the utmost right to be angry about your problem, because it is costing you money. And you should always complain when they make a mistake. But don't let your anger overrule your civility or professionalism. It is hard. I know. I do have a tendency to get hot. But the person on the other end of the phone is almost never directly responsible for your problem and deserves to be treated as you'd like to be treated.

If you don't get immediate satisfaction, ask for that person's supervisor. And don't hesitate to take it up the chain further, if need be. Even if you're a small account in a remote area, your problems are important, and my experience with most people in this industry is that, if you are civil with them, they will work to fix your problem. Be angry. Be righteous. Just don't be rude.

**A surprise call.** As you've noticed, Marvel Comics has still not publicly apologized for destroying the direct market (not that I thought it really would), and, until then, I believe there is no reason for you to ever think it's working with your interest in mind. (Not that there was to begin with, but some of you need to be hit with a two-by-four.) And I was planning to keep up a public campaign of shame every month in this column. But something happened which changed my mind.

I actually wasn't in to take the call, so all I have is a detailed message

from the wonderfully anal Rob Bennett, but it seems, while I was away at Pro/Con, Stan Lee called.

Look, we all know Stan no longer has influence or sway over Marvel Comics. But for a lot of people, Stan is Marvel, no matter who may own the company or what direction it might head.

So when I read that Stan had read my column about Marvel apologizing, I was stoked. Heck, who'd think he'd even read *Comics Retailer*? And when I read that Stan thought I was a good writer, I was primed (course, that's probably just Stan being Stan, right?). But the kicker was to read the words "Stan says, I quote, 'I apologize.'"

That was a gesture of class and dignity and great respect that he didn't have to make — a gesture that I'll note that no single person in Marvel management has tried to broach, even privately.

Do I trust Marvel? Not in the slightest. It'll try to succeed at our expense again, if we let it. But the fact that Stan Lee, figurehead or no, apologized directly for sins that he had nothing whatsoever to do with has convinced me to Let This One Go. In public, at least.

Thanks, Stan. ♦

**Brian Hibbs**, owner of *Comix Experience*, is surprised that there was nothing at all of significance to say about Pro/Con this year. He's got better stories from the eighth anniversary party (Alex Ross got pantsed) and he thinks more people were there than at Pro/Con. This is a Bad Sign. You can write Brian at 305 Divisadero St., San Francisco, CA, 94117, fax him at (415) 863-9299 or e-mail him at [comixexperience@compuserve.com](mailto:comixexperience@compuserve.com)

## For legal assistance

### AMERICAN CIVIL LIBERTIES UNION

Contact: Bob Peck  
Phone: (202) 544-1681

### COMIC BOOK LEGAL DEFENSE FUND

Executive director: Susan J. Alston  
P.O. Box 693  
Northampton, MA 01061  
Phone: (413) 586-6967 or (800) 992-2533  
Fax: (413) 582-9046

### COMIC LEGENDS LEGAL DEFENSE FUND

Contacts: Leonard S. Wong, Paul Stockton  
P.O. Box 48873  
Bentall Station  
Vancouver, BC Canada V7X 1A8  
Phone: (Wong) (604) 322-6412;  
(Stockton) (905) 475-5522 day, (416) 967-7881 evenings

### MEDIA COALITION, INC.

Contact: Chris Finan  
Phone: (212) 768-6700



U. S. Department of Justice

Antitrust Division

*Liberty Place Building  
Washington, DC 20530*

September 9, 1997

MJM:JDV  
60-2721-0009

By Certified Mail  
Return Receipt Requested

Michael F. Brockmeyer, Esq.  
Piper & Marbury  
36 South Charles Street  
Baltimore, MD 21201

Re: Civil Investigative Demand Number 16970

Dear Mike:

The attached Civil Investigative Demand ("CID") is issued to Diamond Comic Distributors, Inc. ("Diamond") pursuant to the Antitrust Civil Process Act, 15 U.S.C. §§ 1311-14, and requires Diamond to answer the interrogatories and produce the documents specified in the attached Schedule. Per our earlier discussion, you stated that you would accept service of this CID on Diamond's behalf. The Antitrust Division requires these documents and interrogatory answers as part of an investigation into possible unreasonable trade restraints and monopolization in comic-book distribution and sales.

As noted on the CID, Diamond's compliance is required by October 6, 1997. On the CID's reverse side is a certificate which all persons responsible for producing the required documents and interrogatory answers must submit with Diamond's response.

As the CID indicates, I am the Deputy Custodian of the documents and interrogatory answers sought from you. To minimize Diamond's inconvenience in complying with the CID and to assist us, we propose that Diamond submit copies of all documents by mail or messenger to the following address:

James D. Villa  
Civil Task Force  
Antitrust Division  
United States Department of Justice

Liberty Place Building, Third Floor  
325 Seventh Street, N.W.  
Washington, DC 20530 (if via U.S. mail)  
20004 (if via Federal Express)

As I mentioned to you during our conversations, please contact me upon reviewing the CID so that we may discuss any issues relating to Diamond's compliance. If you have any questions concerning this matter, please call me at (202) 514-8361.

Sincerely,

A handwritten signature in dark ink, appearing to read "James D. Villa". The signature is stylized with a large initial "J" and a long, sweeping underline.

James D. Villa  
Trial Attorney

Enclosures

# United States Department of Justice

Antitrust Division  
Washington, D.C. 20530

TO Diamond Comic Distributors, Inc.  
1966 Greenspring Drive  
Timonium, MD 21093-4117

Civil Investigative

Demand No.

16970

This civil investigative demand is issued pursuant to the Antitrust Civil Process Act, 15 U.S.C. §§1311-1314, in the course of an antitrust investigation to determine whether there is, has been, or may be a violation of 15 U.S.C. §§ 1 and 2

by conduct, activities or proposed action of the following nature: restraint of trade  
and monopolization in the sale and distribution of comic books.

You are required by this demand to produce all documentary material described in the attached schedule that is in your possession, custody or control, and to make it available at your address indicated above for inspection and copying or reproduction by a custodian named below. You are also required to answer the interrogatories on the attached schedule. Each interrogatory must be answered separately and fully in writing, unless it is objected to, in which event the reasons for the objection must be stated in lieu of an answer. Such production of documents and answers to interrogatories shall occur on the 6th day of October, 19 97 at 10:00 a.m. p.m.

The production of documentary material and the interrogatory answers in response to this demand must be made under a sworn certificate, in the form printed on the reverse side of this demand, by the person to whom this demand is directed or, if not a natural person, by a person or persons having knowledge of the facts and circumstances relating to such production and/or responsible for answering each interrogatory.

For the purposes of this investigation, the following are designated as the custodian and deputy custodian(s) to whom the documentary material shall be made available and the interrogatory answers shall be submitted: Mary Jean Moltenbrey, Custodian; James D. Villa and Peter J. Mucchetti, Deputy Custodians; U.S. Dept. of Justice, Antitrust Division, 325 Seventh Street, NW, Suite 300, Washington, DC 20530.

Inquiries concerning compliance should be directed to James D. Villa at (202) 514-8361 or Peter J. Mucchetti at (202) 305-3652.

Your attention is directed to 18 U.S.C. §1505, printed in full on the reverse side of this demand, which makes obstruction of this investigation a criminal offense.

Issued at Washington, D.C., this 5th day of Sept., 19 97

  
Assistant Attorney General

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**18 U.S.C. §1505. Obstruction of proceedings before departments, agencies, and committees**

"Whoever corruptly, or by threats of force, or by any threatening letter or communication, endeavors to influence, intimidate, or impede any witness in any proceedings pending before any department or agency of the United States, or in connection with any inquiry or investigation being had by either House, or any committee of either House, or any joint committee of the Congress; or

"Whoever injures any party or witness in his person or property on account of his attending or having attended such proceedings, inquiry, or investigation, or on account of his testifying or having testified to any matter pending therein; or

"Whoever, with intent to avoid, evade, prevent, or obstruct compliance, in whole or in part, with any civil investigative demand duly and properly made under the Antitrust Civil Process Act, willfully withholds, misrepresents, removes from any place, conceals, covers up, destroys, mutilates, alters, or by other means falsifies any documentary material, answers to written interrogatories, or oral testimony, which is the subject of such demand; or attempts to do so or solicits another to do so; or

"Whoever corruptly, or by threats or force, or by any threatening letter or communication influences, obstructs, or impedes or endeavors to influence, obstruct, or impede the due and proper administration of the law under which such proceeding is being had before such department or agency of the United States, or the due and proper exercise of the power of inquiry under which such inquiry or investigation is being had by either House, or any committee of either House or any joint committee of the Congress-

"Shall be fined not more than \$5,000 or imprisoned not more than five years, or both."

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**Form of Certificate of Compliance\***

I/We have read the provisions of 18 U.S.C. §1505 and have knowledge of the facts and circumstances relating to the production of the documentary material and have responsibility for answering the interrogatories propounded in Civil

Investigative Demand No. \_\_\_\_\_ I/We do hereby certify that all documentary material and all information required by Civil Investigative Demand No. \_\_\_\_\_ which is in the possession, custody, or control of the person to whom the demand is directed has been submitted to a custodian named therein.

If any documentary material otherwise responsive to this demand has been withheld or any interrogatory in the demand has not been fully answered, the objection to such demand and the reasons for the objection have been stated in lieu of production or an answer.

Signature \_\_\_\_\_  
Title \_\_\_\_\_

Sworn to before me this \_\_\_\_\_ day of \_\_\_\_\_, 19 \_\_\_\_\_

\_\_\_\_\_  
Notary Public

\*In the event that more than one person is responsible for producing the documents and answering the interrogatories, the certificate shall identify the documents and interrogatories for which each certifying individual was responsible. In place of a sworn statement, the above certificate of compliance may be supported by an unsworn declaration as provided by 28 U.S.C. §1746.



## **SCHEDULE OF DOCUMENTS**

### **I. DEFINITIONS**

1. "Agreement" means any contract, arrangement, or understanding, formal or informal, oral or written, direct or indirect, express or implied, between two or more persons.
2. "Diamond" means Diamond Comic Distributors, Inc., its predecessors, successors, divisions, parents, subsidiaries, affiliates, and other persons controlled or owned, directly, indirectly, wholly or in part by it, and each partnership or joint venture to which any of them is a party, and all present and former trustees, directors, officers, employees, agents, consultants, or other persons acting for or on behalf of any of them, including Capital City Distribution, Inc., Friendly Franks, Inc., and Comics Unlimited, Inc.
3. "Distribute" means to distribute, deliver or act as a sales agent.
4. "Distributor" means distributor or sales agent.
5. "Document" means any written, recorded, or graphic material, whether prepared by you or any other person, that is in your possession, custody, or control, including memoranda, reports, letters, telegrams, e-mail, recorded communications, notes, minutes, transcripts, contracts, agreements, statements, ledgers, financial records, notebooks, diaries, diagrams, graphs, charts, drawings, plans, specifications, publications, photographs, photocopies, microfilm, reproductions, and computer tape, disk, recordings and printouts. The term includes all document drafts and copies that differ from the original, such as notations, underlinings, or

other markings. The term also includes information stored in, or accessible through, computer or other information retrieval systems, together with instructions and all other materials necessary to use or interpret such data.

6. "Exclusive-Distributor Agreement" means any agreement under which Diamond acts as a person's exclusive sales agent or exclusive distributor to comic-book specialty stores or any other specified group of retailers, or any agreement under which Diamond's distribution price or brokerage fee varies according to a specified level of sales of the manufacturer's product that Diamond sells or distributes.

7. "Identify" means to state:

(a) in the case of a natural person, his or her name, employer, dates of employment, title or position, business address, and telephone number;

(b) in the case of a person other than a natural person, its name, principal address, contact person, and telephone number; and

(c) in the case of a legal or administrative proceeding, the case name, names of all involved parties, the court or agency, the case or other identifying number, each party's principal contentions, the beginning date, the ending date, and the proceeding's status or outcome, including the contents of any settlement or consent decree.

8. "Including" means including but not limited to.

9. "Person" means any natural person, corporation, firm, company, sole proprietorship, partnership, joint venture, association, institute, governmental unit,

or other legal entity.

10. "Relating to" means including, stating, discussing, describing, referring to, reflecting, containing, analyzing, studying, reporting on, commenting on, evidencing, constituting, setting forth, considering, recommending, concerning, or pertaining to, in whole or in part.

11. "Retailer" means comic-book specialty stores, newsstands, mass-market stores, book stores, book traders, wholesale clubs, and any other person that sells directly to consumers.

12. "You," "your" or "your company" means Diamond.

## II. INSTRUCTIONS

1. Unless otherwise specified, this schedule calls for answers to interrogatories for, and production of documents prepared, sent, received or in effect at, any time after January 1, 1994.

2. Preface each interrogatory answer with the interrogatory to which that answer responds.

3. If any portion of a document is responsive to any document request, then the entire document must be produced. If any document contains privileged material, produce the entire document with the privileged material deleted. If any document cannot be produced in full for a reason other than a claim of privilege, produce the document to the extent possible and specify why you cannot produce the remainder of the document and provide any information, knowledge or belief

you have concerning the unproduced portion.

4. Any document or part of a document withheld under a claim of privilege must be preserved. For each document or part of a document that is withheld under a claim of privilege, submit a sworn or certified statement from your attorney or a duly authorized officer of your company in which you:

- (a) identify the document and any attachments or appendices;
- (b) identify all persons to whom copies were sent or distributed and all other persons to whom the document or its contents were disclosed in whole or in part;
- (c) state the document's current location and the name of its current custodian;
- (d) state the basis on which privilege is claimed; and
- (e) state the number of the Request(s) to which the document is responsive.

5. If you refuse to answer an interrogatory pursuant to a privilege, state the nature and the basis of the privilege claimed. If you are unable to answer an interrogatory fully for reasons other than a claim of privilege, submit as much information as possible and explain why your answer is incomplete. If precise information cannot be supplied, (a) submit your best estimate or judgment, so identified, and set out the source or basis of the estimate or judgment, and (b) provide such information available to you as comes closest to providing the information requested. Where incomplete answers, estimates or judgments are

submitted, and you know of or have reason to believe that there are other sources of more complete or accurate information, identify or describe those other sources of information.

6. Documents produced pursuant to this Request shall be produced in the order in which they appear in your files and shall not be rearranged. Any documents that are stapled, clipped, or otherwise fastened together shall not be separated. Place all documents in file folders or other enclosures bearing your company's name, the number of the document request to which the documents are responsive, and the individual's name from whose files the documents were produced.

7. Please mark each page with your company's name or abbreviation and number each page consecutively beginning with "1." These marks should be placed at the lower right-hand corner of the page, but should not obscure any information on the document.

8. Machine-readable data responsive to any document request should be provided in a form that does not require specialized or proprietary hardware or software. The data should be readable by a personal computer employing Microsoft DOS and should be produced on 3.5 inch magnetic discs in DOS-compatible form.

Provide the following information about the data:

- a. file name;
- b. file format (e.g., ASCII, etc.);
- c. number of bytes;

- d. disk density;
- e. operating system and versions;
- f. record layout (i.e., description, length, and position of each field); and
- g. translation on tables for encoded fields.

If you wish to provide machine-readable documents in a format that differs from these guidelines, please contact James D. Villa at (202) 514-8361 or Peter J. Mucchetti at (202) 305-3652 to determine if the proposed format will be acceptable.

9. No agreement by the Department of Justice or its representatives purporting to modify, limit, or otherwise vary this schedule binds the Department of Justice unless the agreement is confirmed in writing or made in open court by a duly authorized representative.

10. If you have any questions regarding this demand's scope or meaning, or if you wish to discuss any proposed modifications, contact James D. Villa at (202) 514-8361 or Peter J. Mucchetti at (202) 305-3652.

### **III. INTERROGATORIES**

1. Describe each service or function that Diamond provides to or performs on behalf of publishers.

2. Describe each service or function that Diamond provides to or performs on behalf of comic-book retailers.

3. Describe each reason for Diamond's use of exclusive-distributor agreements.
4. Identify each person who has or has had any responsibility for recommending, setting, negotiating, approving, or supervising:
  - (a) Diamond's conditions of sale, credit terms, prices, brokerage arrangement or commissions between Diamond and any publisher;
  - (b) Diamond's prices, payment or credit terms, and conditions of sale for the sale of comic books to any retailer; and
  - (c) Diamond's prices for advertisements in its publications.
5. Identify each legal or administrative proceeding brought under any federal or state antitrust law in which Diamond was a party.
6. Identify each comic-related business owned in whole or part by Diamond, Stephen A. Geppi, or his immediate family, including each publisher, distributor, or retailer.
7. State whether Diamond has declined to distribute any publisher's comic book, and if so, identify the publisher(s), and give the date of and each reason for Diamond's decision not to distribute that publisher's comic book.
8. State whether Diamond has declined to list any publisher's comic book in its publications, and if so, identify the publisher(s), and give the date of and each reason for Diamond's decision not to list that publisher's comic book.

9. State whether Diamond has declined to distribute comic books to any retailer, and if so, identify the retailer(s), and give the date of and each reason for Diamond's decision not to distribute comic books to that retailer.

#### IV. DOCUMENTS REQUESTED

1. A current organization chart and telephone directory for your company, and any prior versions.

2. Each document discussing, summarizing, reflecting, or analyzing the market or market share of any comic-book publisher, distributor, or retailer.

3. The January, May, and September 1995 and 1996, and January, May, and most recent 1997 issues of Previews, the corresponding retailer order booklets, and one issue of all other catalogs, order forms, and other publications regularly published by Diamond.

4. Each document that constitutes or contains (a) any of your company's operating, marketing or strategic plans, or (b) any study, analysis, projection, or review of the comic-book publishing, distribution, or retail industry.

5. Each agreement between Diamond and any publisher.

6. Each document relating to any actual or contemplated agreement between Diamond and (a) Marvel Comics, (b) DC Comics, (c) Image Comics, or (d) Dark Horse Comics.

7. Each document relating to any actual or contemplated exclusive-distributor agreement between Diamond and any person.



8. Each version of any standard-form contract between Diamond and any retailer.

9. Each document discussing, summarizing, reflecting, or analyzing customer satisfaction, service quality, complaints, recommendations, or suggestions for improved service.

10. Each document relating to Diamond's acquisition of Capital City Distribution's assets, including:

- (a) each agreement relating to the acquisition between Diamond and Capital;
- (b) each minutes, agenda, or notes from any meeting relating to the acquisition;
- (c) each document relating to any communication that relates to the acquisition;
- (d) each document that constitutes or contains any study, survey, or analysis relating to the acquisition;
- (e) each document relating to any perceived, potential or actual advantage or disadvantage of the acquisition;
- (f) each document relating to the acquisition's perceived, potential or actual effect on any person, product's sales, or distribution;
- (g) each document relating to any plan or proposal for changing Diamond's organization, management, financing, or operations following the acquisition; and

(h) each document relating to the acquisition's economic effect or legality under the antitrust laws.

11. Each document relating to Capital City Distribution's acquisition of Friendly Franks.

12. Each document relating to Marvel's acquisition of Heroes World, including:

(a) each document that constitutes or contains any study, survey, or analysis relating to the acquisition;

(b) each document relating to any perceived, potential or actual advantage or disadvantage of the acquisition;

(c) each document relating to the acquisition's perceived, potential or actual effect on any person, product's sales, or distribution; and

(d) each document relating to the acquisition's economic effect or legality under the antitrust laws.

13. Each quarterly and annual profit and loss, financial statement, operations and cash flow statements, and balance sheet from 1993 to 1996, and 1997 year to date.

14. Each document discussing, summarizing, reflecting, or analyzing changes in Diamond's prices, conditions of sale, payment terms, and credit guidelines for comic-book sales to retailers.

15. Each document discussing, summarizing, reflecting, or analyzing changes in (a) cooperative-advertising agreements, the conditions of sale, credit

terms, or prices for Diamond's comic-book purchases from publishers, or (b) the brokerage arrangement or commissions that Diamond earns from the sale of comic books to retailers.

16. Each document discussing, summarizing, reflecting, or analyzing the margin or average margin between the price publishers charge or have charged Diamond for comic books and the price Diamond charges or has charged retailers for those comic books.

17. Documents sufficient to show Diamond's past and present prices for advertisements in Diamond publications.

18. Each document discussing, summarizing, reflecting, or analyzing changes in prices for advertisements in Diamond publications, or gross income and net profit from Diamond publications.

19. Each document relating to any safeguards or procedures that Diamond uses or follows to prevent publishers from receiving information about other publishers and each document relating to information that Diamond makes available to publishers about other publishers.

20. Documents sufficient to show the 200 retailers who purchased the highest dollar amount of comic books from or through Diamond separately for each year 1994, 1995, 1996, and in the latest month for which those documents are available.

21. Documents sufficient to show the 100 publishers who sold the highest dollar amount of comic books to or through Diamond separately for each year 1994,

1995, 1996, and in the latest month for which those documents are available.

22. Each document relating to whether Diamond has declined to:

- (a) distribute any publisher's comic book;
- (b) list any publisher's comic book in its publications; and
- (c) distribute comic books to any retailer.

23. Each document relating to your policy concerning retention, storage, or destruction of documents.

Is your RETURN ADDRESS completed on the reverse side?

**SENDER:**

- Complete items 1 and/or 2 for additional services.
- Complete items 3, and 4a & b.
- Print your name and address on the reverse of this form so that we can return this card to you.
- Attach this form to the front of the mailpiece, or on the back if space does not permit.
- Write "Return Receipt Requested" on the mailpiece below the article number.
- The Return Receipt will show to whom the article was delivered and the date delivered.

I also wish to receive the following services (for an extra fee):

1. ☐ Addressee's Address
2. ☐ Restricted Delivery

Consult postmaster for fee.

3. Article Addressed to:

**Michael F. Brockmeyer, Esq.**  
**PIPER & MARBURY**  
**36 South Charles Street**  
**Baltimore, MD 21201**

4a. Article Number

**P 068 627 450**

4b. Service Type

- |   |   |
|---|---|
| <input type="checkbox"/> Registered           | <input type="checkbox"/> Insured                        |
| <input checked="" type="checkbox"/> Certified | <input type="checkbox"/> COD                            |
| <input type="checkbox"/> Express Mail         | <input type="checkbox"/> Return Receipt for Merchandise |

7. Date of Delivery

5. Signature (Addressee)

8. Addressee's Address (Only if requested and fee is paid)

6. Signature (Agent)

Thank you for using Return Receipt Service.

PS Form 3811, December 1991

U.S. GPO: 1992-323-402

**DOMESTIC RETURN RECEIPT**

James D. Villa

P 068 627 450

**MAIL**

**CERTIFIED**

James D. Villa  
U.S. Department of Justice  
Anitrust Division - Civil Task Force  
Liberty Place Building - Suite 300  
325 7th Street, N.W.  
Washington, D.C. 20530

Michael F. Brockmeyer, Esq.  
PIPER & MARBURY  
36 South Charles Street  
Baltimore, MD 21201

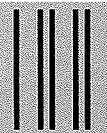
UNITED STATES POSTAL SERVICE

**James D. Villa**

**LPB 135-20-018**

Official Business

**#60-2721-0009 (Ozeri)**



PENALTY FOR PRIVATE  
USE TO AVOID PAYMENT  
OF POSTAGE, \$300



Print your name, address and ZIP Code here

• **James D. Villa** •

**U.S. Department of Justice**

**Antitrust Division - Civil Task Force**

**Liberty Place Building - Suite 300**

**325 7th Street, N.W.**

**Washington, D.C. 20530**

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I also wish to receive the following services (for an extra fee):

1. ☐ Addressee's Address

2. ☐ Restricted Delivery

Consult postmaster for fee.

3. Article Addressed to:

**Michael F. Brockmeyer, Esq.**

**PIPER & MARBURY**

**36 South Charles Street**

**Baltimore, MD 21201**

4a. Article Number

**P 068 627 450**

4b. Service Type

☐ Registered ☐ Insured

☒ Certified ☐ COD

☐ Express Mail ☐ Return Receipt for Merchandise

7. Date of Delivery

*9-12*

8. Addressee's Address (Only if requested and fee is paid)

5. Signature (Addressee)

*Michael F. Brockmeyer*

6. Signature (Agent)

*MAYOR RRP*

PS Form 3811, December 1991

★U.S. GPO: 1992-323-402

**DOMESTIC RETURN RECEIPT**

Thank you for using Return Receipt Service.

Is your RETURN ADDRESS completed on the reverse side?

**SENDER:**

- Complete items 1 and/or 2 for additional services.
- Complete items 3, and 4a & b.
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**Michael F. Brockmeyer, Esq.**  
**PIPER & MARBURY**  
**36 South Charles Street**  
**Baltimore, MD 21201**

4a. Article Number  
**P 068 627 450**

- 4b. Service Type
- |   |   |
|---|---|
| <input type="checkbox"/> Registered           | <input type="checkbox"/> Insured                        |
| <input checked="" type="checkbox"/> Certified | <input type="checkbox"/> COD                            |
| <input type="checkbox"/> Express Mail         | <input type="checkbox"/> Return Receipt for Merchandise |

7. Date of Delivery  
**9-12**

5. Signature (Addressee)  
*[Signature]*

6. Signature (Agent)  
*MAVERICK*

8. Addressee's Address (Only if requested and fee is paid)

Thank you for using Return Receipt Service.



UNITED STATES POSTAL SERVICE

James D. Villa

LPB 135-20-018

Official Business

#60-2721-0009 (Ozeri)



PENALTY FOR PRIVATE  
USE TO AVOID PAYMENT  
OF POSTAGE, \$300



Print your name, address and ZIP Code here

• James D. Villa •

U.S. Department of Justice

Antitrust Division - Civil Task Force

Liberty Place Building - Suite 300

325 7th Street, N.W.

Washington, D.C. 20530